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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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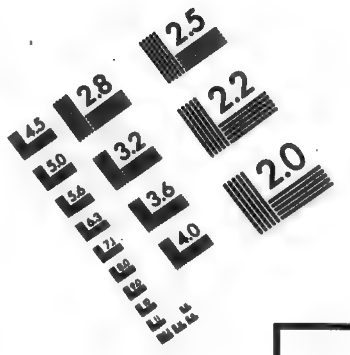
BSO
Pops

1958-1959



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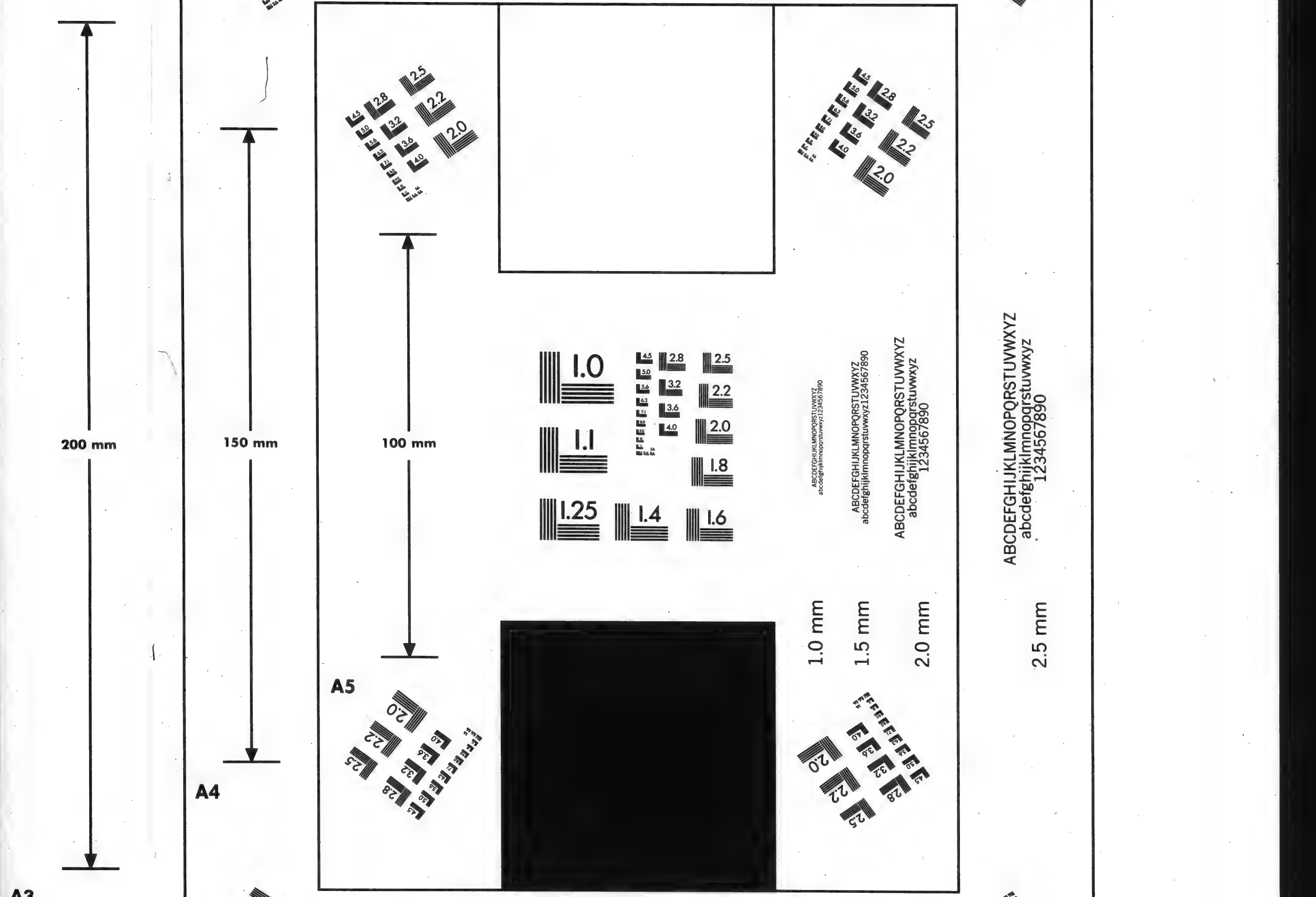
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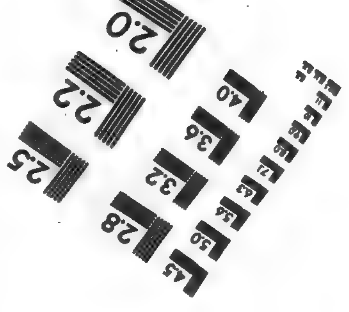

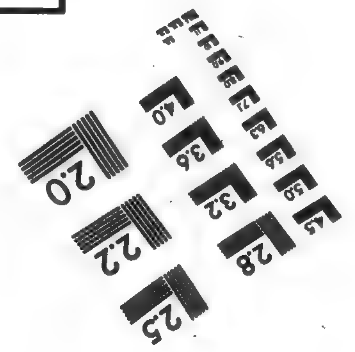

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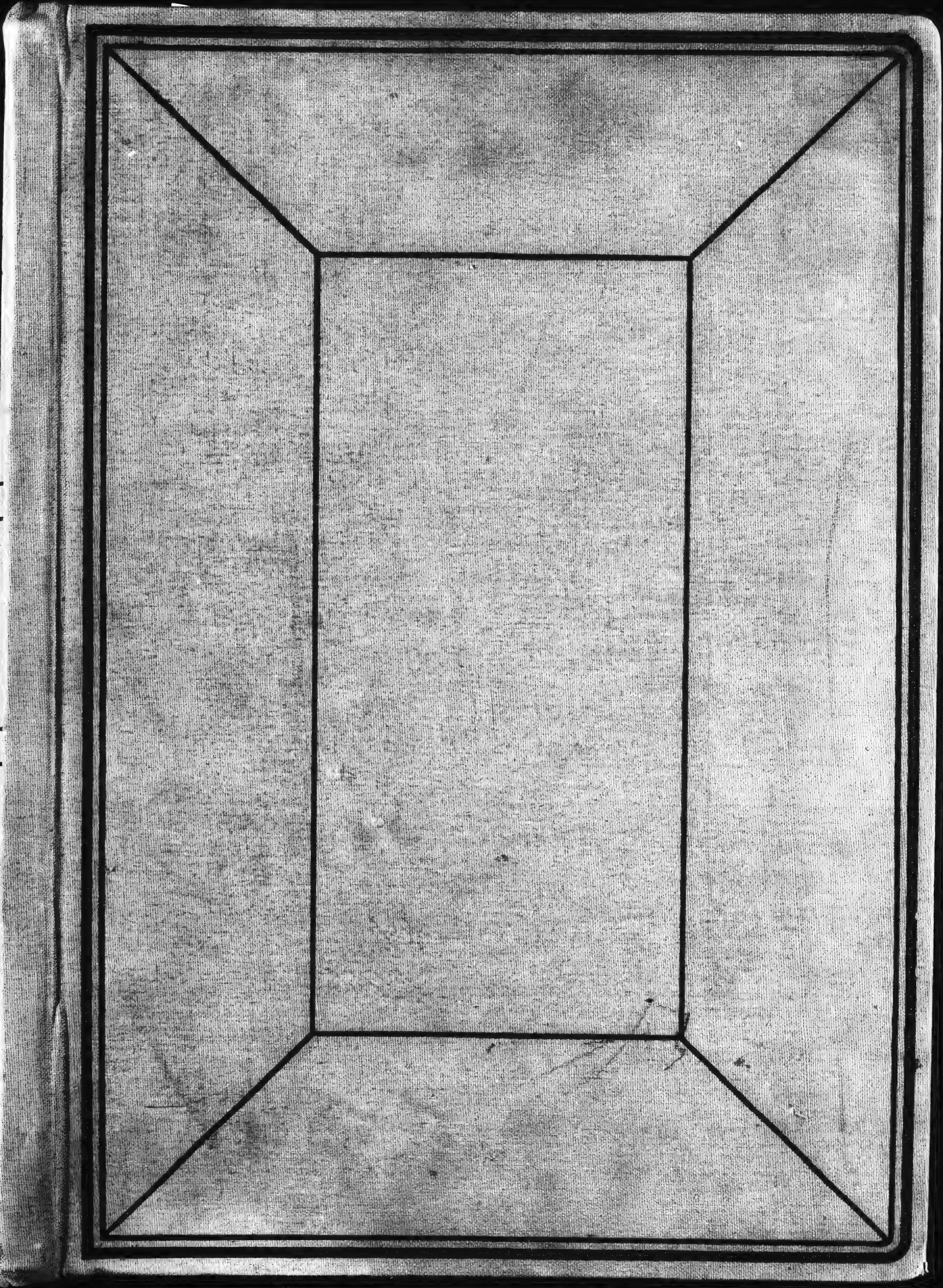
BSO
Pops

1958 - 1959



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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

FEB 1959

MASSACHUSETTS

BOSTON

By Cyrus Durgin

Boston Symphony, 251 Huntington Ave. Music director: Charles Munch. Associate conductor: Richard Burgin. Manager: Thomas D. Perry, Jr. Symphony Hall, 2,631. Twenty-four pairs of subscription concerts on Friday afternoons and Saturday evenings; six subscription concerts on Sunday

ington Ave. Conductor: Arthur Fiedler. Assistant conductor: Harry Ellis Dickson. Manager: Thomas D. Perry, Jr. Symphony Hall, 2,613. Includes approximately 85 Boston Symphony players. Concerts on weekday (and some Sunday) evenings, also some Sunday afternoons, in May and June. Another orchestra, called the Boston Pops Touring Orchestra, gives concerts in the winter in various cities under the direction of Arthur Fiedler.

Esplanade Concerts. Auspices: Boston Symphony Orchestra, Inc. Conductors: Arthur Fiedler, Harry Ellis Dickson and guests. Manager: Thomas D. Perry, Jr. Hatch Memorial Shell, Charles River Esplanade. Orchestra includes approximately 85 Boston Symphony players. Evening (and three on Wednesday mornings for children) concerts for three weeks in July and August.

Berkshire Festival, Tanglewood, Lenox, Mass. Conductors: Charles Munch and guests. Six weekend series of concerts by chamber orchestra and the full Boston Symphony, in July and August. The Festival also includes student events of the Berkshire Music Center, for members of The Friends of the Berkshire Music Center.

Boston University Celebrity Series. Managing director: Aaron Richmond, 143 Newbury St.; Boston Garden Symphony Hall, 2,613; Jordan Hall, 1,019. New York Philharmonic, Leonard Bernstein, music director, Sept. 26; Chicago Symphony, Fritz Reiner, music director, Oct. 14; Iglesias Spanish Ballet, Oct. 22; Vladimir Ashkenazy, Nov. 2; Grenadier and Scots Guards, Nov. 8 and 9; Budapest String Quartet, Nov. 16; Budapest String Quartet and Mieczyslaw Horszowski, Nov. 30; Geoffrey Holder Dancers, Dec. 5 and 6; Vienna Academy Chorus, Dec. 7; Rudolf Serkin, Dec. 12; Jose Greco Dancers, Jan. 7 and 9; Artur Rubinstein, Jan. 11; Curtis String Quartet and Boris Goldovsky, Jan. 25; Marian Anderson, Jan. 25; Emlyn Williams, Jan. 29, 30 and 31; Nathan Milstein, Feb. 15; Stuttgart Chamber Orchestra, Karl Muenchinger, conductor, Feb. 21; Glenn Gould, March 8; Quartetto Italiano, March 15; Mieczyslaw Horszowski, April 12; Renata Tebaldi, March 1; Andres Segovia, March 22.

Aaron Richmond, 143 Newbury St. Mr. Richmond's other activities include:

Mary Martin, Nov. 14 and 15; National Symphony, Jan. 16; Jussi Bjoerling, tenor, Feb. 22; Isaac Stern, violin, April 1; Mantovani and His New Music, March 6; Victor Borge, Oct. 24 and 28; Pierre Luboshutz and Genia Nemenoff, Jan. 18.

Booking agent for Boston Morning Musicales.

South Shore Concert Series, Quincy. Byron Janis, Oct. 8; Licia Albanese, Nov. 20; National Symphony, Jan. 14; Cesare Valletti, March 17.

Booking agent for Country Evening Concert Series, Weston.

Dana Hall School Series, Wellesley. Mary Anthony Dance Theatre, Nov. 14; Leon Fleisher, March 6; Lois Marshall, Jan. 16.

Phillips Academy Series, Andover. Canadian Players, Dec. 5; Susan

Arthur Griffin

Hatch Memorial Shell, Charles River Esplanade, in Boston

sic, Inc. Founder: Josef Zimbler. Manager: Josef Zimbler. Jordan Hall, 1,019. Schedule to be announced.

Cambridge Society for Early Music. Music Director: Erwin Bodky. Executive Secretary: Laura W. Hill. Sanders Theatre, Cambridge. Three concerts: Nov. [illegible] and 24.

Cecilia Society. Conductor: Theodore N. Marier. President: Laura W. Hill, 65 Park Dr. Jordan Hall, 1,019, and Symphony Hall, 2,613. Various concerts.

The Brass Ensemble. Director: Roger Voisin. Brass players from Boston Symphony. Concerts to be announced.

New England Conservatory, 290 Huntington Ave. President: Dr. James Aliferis. Dean: Chester W. Williams. Conductor, student orchestra: Richard Burgin. Conductor, student chorus: Lorna Cooke de Varon. Director, department of opera: Boris Goldovsky. Head of piano department: [illegible] Howard Goding. Head of vocal department: Frederick Jagel. Head of popular music department: William [illegible]. Head of the organ department: [illegible] Donald Willing. New member of faculty: [illegible], soprano.

[illegible] Museum of Fine Arts. Huntington Ave. Educational director: William Germain Dooley. Concert director: Narcissa Williamson.

Boston University School of Fine and Applied Arts, 857 Commonwealth Ave. Dean: Robert A. Choate. Chairman, music division: Jules Wolffers. Conductor of student orchestra: Marvin Rabin. Head of opera department: Sarah Caldwell. Concerts by student groups; radio activities (WBUR), and plays in Boston University Theatre, and various auditoriums at the School of Fine and Applied Arts.

Wellesley Concert Series. Manager: David Barnett. Wellesley College, Wellesley, Mass. Alumnae Hall, 1,500. Blanche Thebom, Oct. 29; Beaux Arts Trio, Nov. 19; Paul Badura-Skoda, [illegible]; Andres Segovia, April 21.

Boston Conservatory of Music, 26 The Fenway. Director: Albert Alphin. Chairman music education department: Warren Freeman.

Boston Public Library, Copley Square. Director: Milton E. Lord. Lecture Hall. Free lectures and concerts.

Lordly and Dame, 80 Bolyston St. Managers: Dana Lordley, Samuel Dame, Martin Forrest. Lecture attractions.

Harvard University Department of Music, Cambridge. Chairman: John Ward. Sanders Theatre, 1,200; Paine Hall, 500. Miscellaneous concerts under auspices of the department.

Chorus Pro Musica. (Mixed Chorus.) Director: Alfred Nash Patterson. Concerts in various auditoriums.

Martin A. Forrest, 80 Boylston St. Specializes in dance and lecture attractions.

Apollo Club. Director: William Achilles.

Longy School of Music, 1 Follen St., Cambridge. Director: Melville Smith. Affiliated with Harvard University, Radcliffe College and Emerson College.

Demeter Zachareff, 25 Huntington Ave. Miscellaneous musical and lecture events; supplies bookings to schools and colleges.

Baltic Concert Series. Management: The Baltic American Society of New England, Inc. Jordan Hall, 1,019. Elena Kuprevicius, Oct. 17; Irene Loosberg, Jan. 16; Ingrida and Karina Gutberg, March 13.

Country Evening Concert Series, Inc. Weston Country School Auditorium, 302. I Musici, Jan. 16; Leslie Chabay, Feb. 13; Moura Lympany, March 13.

Folklore Productions. Director: Manuel Greenhill, P. O. Box 227. Jordan Hall, 1,019, and Symphony Hall, 2,613. Pete Seeger and Sonny Terry, Dec. 5; Carlos Montoya, Nov. 22; The Weavers, March 20; other events to be announced.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

OCT 1 1958

CHARLES MUNCH begins a 10th season as music director of the Boston Symphony Orchestra Friday at 2:15 p. m. and Saturday at 8:30 p. m.

CHICAGO, ILL.
AMERICAN
Circ. D. 524,823 - S. 706,407

SEP 18 1958

HOLLYWOOD BOWL ended its most popular and prosperous season with an estimated 350,000 persons present for 30 concerts. Wynn Rocamora, the Bowl's music and artistic director for the past three seasons, writes that the 1958 summer program "ended in the black"—the first time in 13 years.

There were several sellouts in the 18,000-seat amphitheater—a concert by Heifetz, two by Van Cliburn, Viennese Night and evenings of music by Rodgers and Hammerstein and, an innovation this year, Lerner and Loewe.

Kostelanetz and pianist John Browning drew 15,000 to an all-Tchaikovsky program vs. 11,000 at Dick Clark's rock 'n' roll concert; Serkin played the "Emperor" Concerto for 11,500, while an all-jazz program attracted only 6,800; Moura Lymphany played Rachmaninoff for 5,700, 400 more than came to hear Tommy Sands sing.

★ ★ ★

ADDENDA: Josef Keilberth, conductor of Western Germany's busy Bamberg Orchestra, has been named to succeed Ferenc Fricsay as General Musical Director of the Munich State Opera next year . . . For the second time since World War II, the Bayreuth Festival will restage "The Flying Dutchman," set for opening night next July 23 . . . Leopold Stokowski will conduct the first U.S. performance of the late Ralph Vaughan Williams' ninth and last symphony at a Carnegie Hall concert Sept. 25. It replaces Shostakovich's 11th on an all-contemporary orchestral program.

Charles Munch begins his 10th season as music director and conductor of the Boston Symphony Orchestra on Oct. 3. Guest maestros this year will be Sir John Barbirolli, Pierre Monteux, Ferenc Fricsay, Robert Shaw and the orchestra's associate conductor, Richard Burgin. Performances are planned of Beethoven's ninth, Bach's "St. Matthew Passion" and the Berlioz "Requiem."

NEWSWEEK
NEW YORK, N. Y.

JUN 16 1958

SIC

Periscoping Music

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

FEB 1959

MASSACHUSETTS

BOSTON City Survey

By Cyrus Durgin

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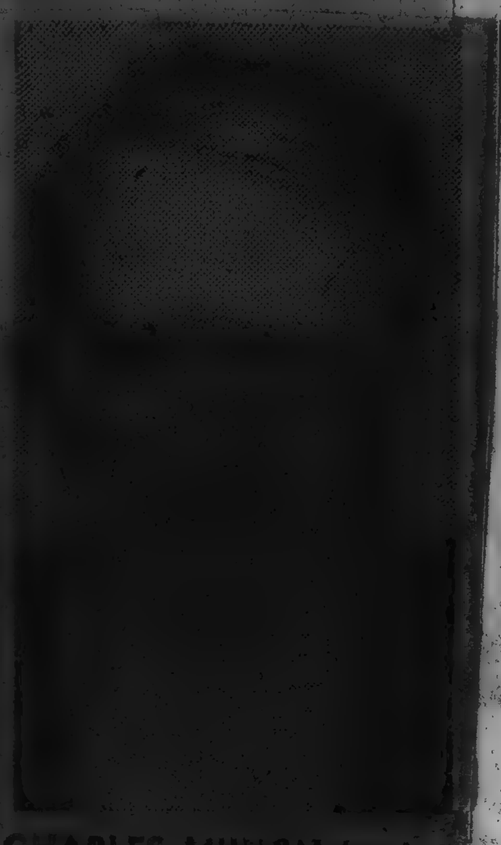
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Shreveport Symphony Society, Symphony House, 2803 Woodlawn. Musical director: John Shenaut. Presi-

1959

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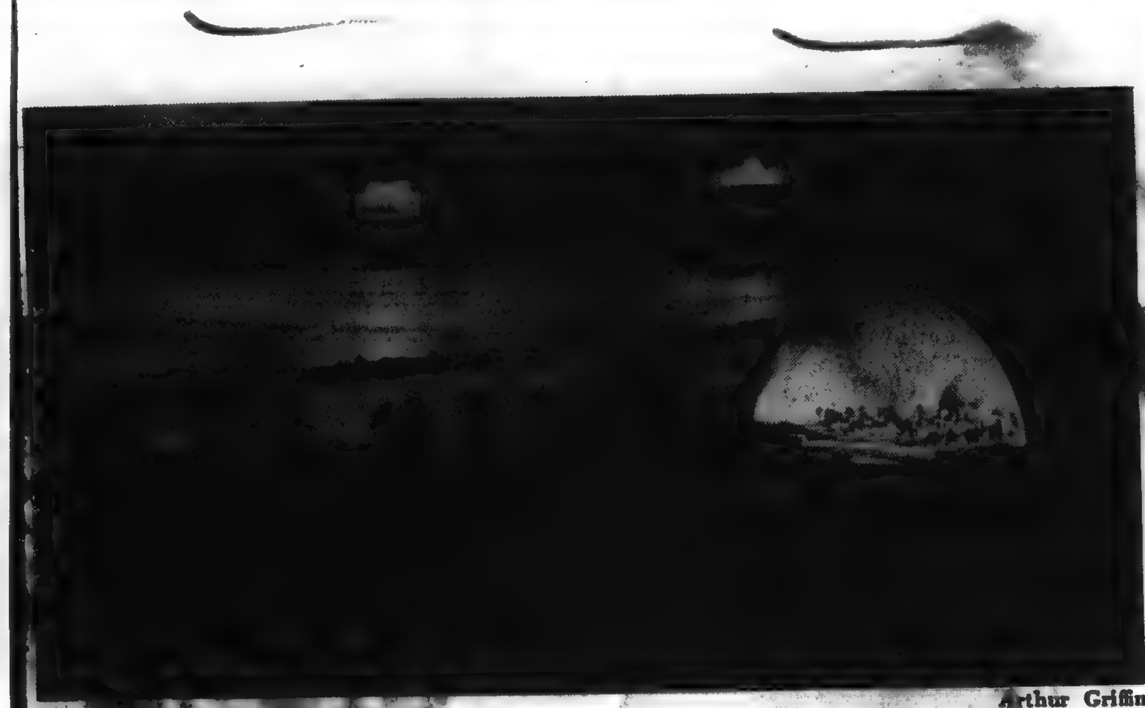

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Chamber
Tozzi
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Phil[illegible] Byron [illegible] Nov. [illegible]
Smi[illegible] Marais [illegible]
Prov[illegible] Beth-El[illegible] Thebom[illegible] Vronsky and Babin.
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Free[illegible] 687 Boy[illegible] Thompson Sto[illegible] Burt. Pr[illegible] Symphony Hall [illegible] "Messiah", De[illegible] Schleic[illegible] Edward Munro[illegible]
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★ ★ ★

ADDENDA: Josef Keilberth, conductor of Western Germany's busy Bamberg Orchestra, has been named to succeed Ferenc Fricsay as General Musical Director of the Munich State Opera next year . . . For the second time since World War II, the Bayreuth Festival will restage "The Flying Dutchman," set for opening night next July 23 . . . Leopold Stokowski will conduct the first U.S. performance of the late Ralph Vaughan Williams' ninth and last symphony at a Carnegie Hall concert Sept. 25. It replaces Shostakovich's 11th on an all-contamporary orchestral program.

Charles Munch begins his 10th season as music director and conductor of the Boston Symphony Orchestra on Oct. 3. Guest maestros this year will be Sir John Barbirolli, Pierre Monteux, Ferenc Fricsay, Robert Shaw and the orchestra's associate conductor, Richard Burgin. Performances are planned of Beethoven's ninth, Bach's "St. Matthew Passion" and the Berlioz "Requiem."

NEWSWEEK
NEW YORK, N. Y.

JUN 16 1958

SIC

Periscoping [illegible]

The [illegible] of the C[illegible] Civic Opera House for wide screen movies has [illegible] uproar. The [illegible] Opera will [illegible] al[illegible] to use [illegible] house, but such a[illegible] as the [illegible] and t[illegible] Metropolitan Opera [illegible] have to b[illegible] rumors [illegible] Charles Munch, director of the B[illegible] Symphony, [illegible] replaced [illegible] M[illegible] as long as his [illegible] condition permits, he will continue to head the orchestra . . . Ted Weems and Anson Weeks, bandleaders of the '30s, are trying comebacks on the road with new bands.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

SEP 26 1958

DR. MUNCH RETURNING

BOSTON (AP)—Charles Munch, director of the Boston Symphony Orchestra, will arrive in New ~~York by air~~ Friday morning from a European vacation preparatory to the start of his 10th season with the famed organization, it was announced here Thursday.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

SEP 26 1958

Munch Returning

Charles Munch, director of the Boston Symphony Orchestra, will arrive in New York by air this morning from a European vacation preparatory to the start of his 10th season with the orchestra.

Rehearsals for the 78th season will begin Oct. 1, with first performances scheduled for Friday afternoon, Oct. 3, and Saturday night, Oct. 4.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

SEP 21 1958

INTERVAL CONCERT—Werner Landshoff, cellist, and pianist George Bennette will appear at Carnegie Recital Hall on Thursday. Their program includes works by Beethoven, Busoni, Bach and Brahms.

News in the World of Music

On Friday afternoon, Oct. [illegible] Charles Munch will open the seventy-eighth season of concerts by the Boston Symphony Orchestra in Symphony Hall, marking at the same time his tenth season as the orchestra's Music Director. The twenty-four Friday afternoon and Saturday evening concerts will be conducted by Dr. Munch, associate conductor Richard Burgin and guest conductors Sir John Barbirolli (making his first appearance with the Boston Symphony Orchestra), Pierre Monteux, Ferenc Fricsay and Robert Shaw.

Soloists include the pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The French violinist Christian Ferras, and the Polish violinist Henryk Szeryng will both make their first appearances with the Boston Symphony. Mr. Munch will present Beethoven's Ninth Symphony, Bach's St. Matthew Passion in Holy Week, and the postponed performance of the Berlioz Requiem will close the season in April, 1959.

* * * *

Time 9/28

THE WORLD OF MUSIC

Orchestras Will Play Prominent Role In Forthcoming New York Season

By JOHN BRIGGS

THE fall concert season is here. On Thursday the New York Philharmonic opens its first season under the musical direction of Leonard Bernstein. On Tuesday, Oct. 7 the Philadelphia Orchestra, under the direction of Eugene Ormandy, will make the first of its Tuesday evening visits to Carnegie Hall. Later in the season, the Boston Symphony Orchestra will play five pairs of Carnegie Hall concerts and will also give five concerts at the Brooklyn Academy of Music.

Guest conductors of the Philadelphia Orchestra this season will be Sir Thomas Beecham, Sir John Barbirolli (making his debut with the orchestra), Paul Paray and the Philadelphia Orchestra's assistant conductor, William Smith.

Sir John will also be a guest conductor of the Boston Symphony Orchestra, along with Pierre Monteux, Ferenc Fricsay, Robert Shaw and the orchestra's concertmaster and associate conductor, Richard Burgin. Charles Munch will be marking his tenth season as music director of the orchestra.

From Chicago

In addition to these two regular visitors, the Chicago Symphony Orchestra, under the direction of Fritz Reiner, will play a Carnegie Hall concert on Oct. 15 in the course of an Eastern tour that will take the orchestra to Syracuse, Rochester, Burlington, Vt., Boston, Philadelphia, New Brunswick, N. J., and Washington. It will be Mr. Reiner's first appearance here with the orchestra since he became its musical director in 1953.

The orchestra's regular season will open at Orchestra Hall, Chicago, on Oct. 23. Guest conductors during the forthcoming season will be Sir Thomas Beecham, Fernando Previtali and Hans Rosbaud.

CLEVELAND: The Cleveland Orchestra will open its forty-first season at Severance Hall on Thursday, Oct. 9, with George Szell returning for his thirteenth year as musical director. Stanislaw Skrowaczewski, conductor of the Warsaw Philharmonic, and Jean Fournet of France will make their United States debuts as guest conductors of the Cleveland Orchestra. Robert Shaw, associate conductor of the orchestra, will lead four pairs of concerts.

WASHINGTON: The Washington International Horse Show is contributing half the receipts from its opening night, Friday, Oct. 10, to the Sustaining Fund of the National Symphony Orchestra. The orchestra, conducted by Howard Mitchell, will play sixteen pairs of evening concerts, its longest season to date. Two pairs of the concerts, on Nov. 11 and 12, and March 10 and 11, will be played by the Philadelphia Orchestra, under the direction of Eugene Ormandy. A feature of the season's opening concert, on Tuesday, Oct. 14, will be the United States debut of the Russian pianist Vladimir Ashkenazy. The orchestra will also play six afternoon concerts on Thursday afternoons, beginning Oct. 30.

MINNEAPOLIS: The Minneapolis Symphony Orchestra, beginning its fifty-sixth year, will offer a twenty-seven-week season, the longest in its history. Antal Dorati, observing his tenth year as musical director of the orchestra, will have a first performance of his Second Symphony, and a repetition of his "The Way of the Cross," which had its first performance in Minneapolis in 1956. Guest conductors for the orchestra during Mr. Dorati's January absence will be Pierre Monteux and Gerard Samuel, associate conductor of the orchestra.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

SEP 27 1958

Karsh, Ottawa

Charles Munch will open the 78th season of the Boston Symphony Orchestra on Friday afternoon, Oct. 3, in Symphony Hall. This concert will also mark the beginning of Dr. Munch's tenth year as the orchestra's musical director.

ATLANTIC CITY, N. J.
PRESS
Circ. D. 43,659 - S. 28,633

SEP 21 1958

10th YEAR FOR MUNCH

ON FRIDAY afternoon Charles Munch will open the 78th season of concerts by the Boston Symphony Orchestra in Symphony Hall of that city, marking his 10th season as the orchestra's music director.

CHARLES MUNCH
. . . 10th season

Soloists this year include pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The orchestra will do quite a bit of traveling including concerts in nearby Philadelphia and in New Brunswick.

MUSICAL LEADER
CHICAGO, ILL.

OCT 1958

Boston Symphony

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The Boston Symphony Orchestra's entire season of Saturday evening concerts will again be broadcast over WQXR "live" from Symphony Hall in Boston, beginning Oct. 4. There will be 24 concerts in all. This marks the second year that the Saturday night concerts have been made available to New York listeners exclusively by WQXR.

NEW YORK, N. Y.
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Circ. D. 361,379 - S. 576,176

SEP 21 1958

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Soloists include the pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The French violinist Christian Ferras, and the Polish violinist Henryk Szeryng will both make their first appearances with the Boston Symphony. Mr. Munch will present Beethoven's Ninth Symphony, Bach's St. Matthew Passion in Holy Week, and the postponed performance of the Berlioz Requiem will close the season in April, 1959.

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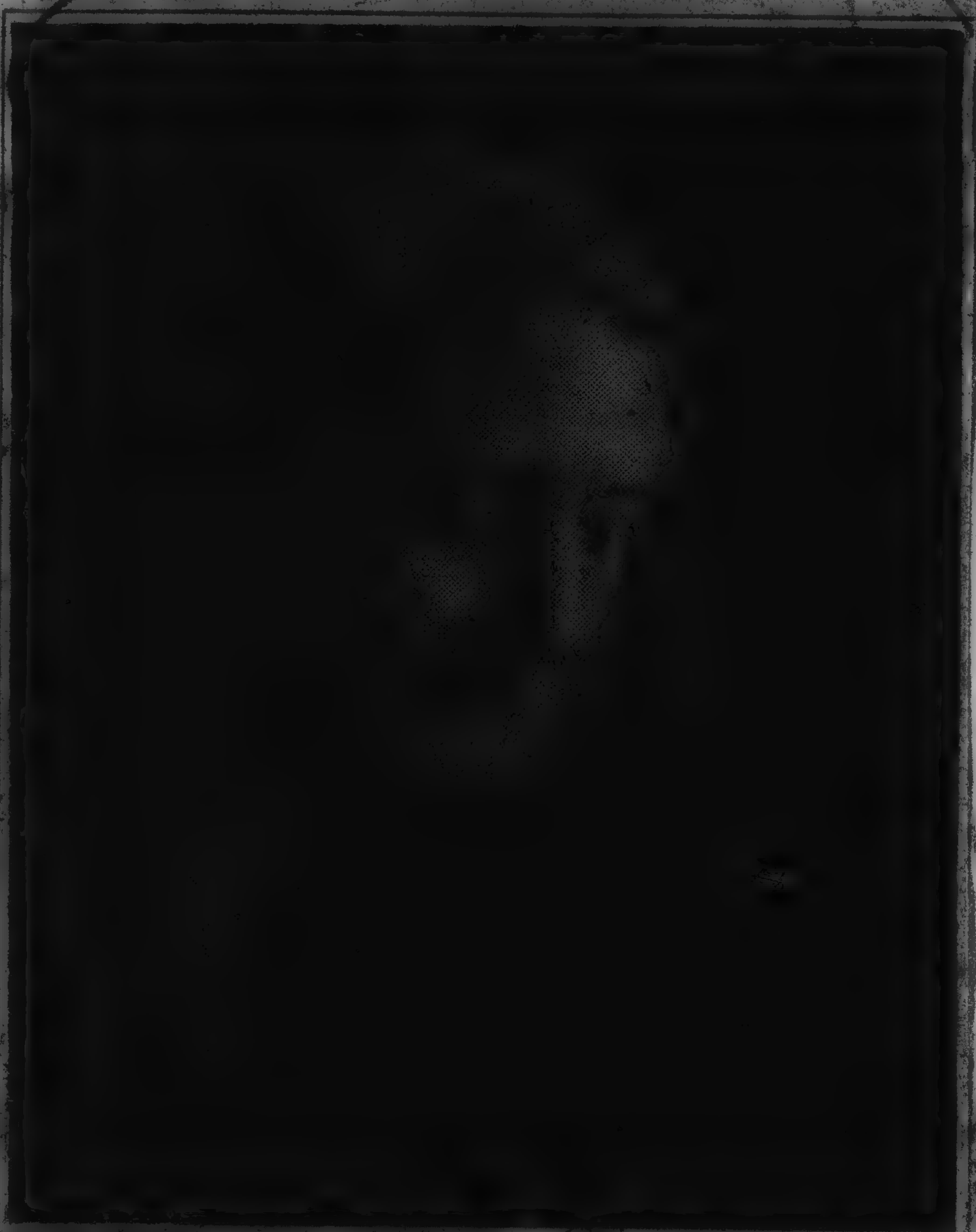
[illegible] Monteux
[illegible] associate
[illegible] orchestra.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

SEP 27 1958



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ATLANTIC CITY, N. J.
PRESS
Circ. D. 43,659 - S. 28,633

SEP 21 1958

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CHARLES MUNCH
... 10th season

Hall of that city, marking his 10th season as the orchestra's music director.

Soloists this year include pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The orchestra will do quite a bit of traveling including concerts in nearby Philadelphia and in New Brunswick.

MUSICAL LEADER
CHICAGO, ILL.

OCT 1958

Boston Symphony

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3

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

SEP 26 1958

Mr Munch To Conduct At Symphony Opening

Boston Orchestra Starts 78th Season October 3

On Friday afternoon, October 3, Charles Munch will open the 78th season of concerts by the Boston Symphony Orchestra in Symphony Hall, marking at the same time his tenth season as the orchestra's music director.

The 24 Friday afternoon and Saturday evening concerts will be conducted by Dr Munch, associate conductor Richard Burgin and guest conductors Sir John Barbirolli, makng his first appearance with the Boston Symphony Orchestra, Pierre Monteux, Ferenc Fricsay and Robert Shaw. Soloists include the pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The French violinist, Christian Ferras, and the Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony. Dr Munch will present Beethoven's Ninth symphony, Bach's St. Matthew Passion in Holy Week, and the postponed performance of the Berlioz Requiem will close the season in April, 1959.

Charles Munch, Richard Burgin and Robert Shaw will conduct the nine Tuesday evening concerts and pianists Eugene Istomin and Alexander Borovsky and violinist Henryk Szeryng will be heard in the series which opens on October 7. The six Sunday afternoon concerts will be conducted by Dr Munch, Sir John Barbirolli, Ferenc Fricsay and Robert Shaw. Soloists nclude Rudolf Serkin and Christian Ferras and the first concert will take place on November 2. A few tickets for both the Tuesday and Sunday series are available at the Season Ticket Office, Symphony Hall.

The Boston Symphony Orchestra will present during the 1958-59 season six concerts in Sanders Theatre, Cambridge; five in Providence, R.I.; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N.Y., Columbus and Toledo, Ohio; Detroit, Ann Arbor and East Lansing, Mich.; Hartford, New Haven, New London and Storrs, Conn.; New Brunswick, N.J.; Washington, D.C.; Philadelphia; Baltimore; Northampton, Mass. and Kresge Auditorium, Cambridge.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

SEP 28 1958

A Look At the Arts

By E. J. D.

As usual, the Boston Symphony season, which opens at Symphony Hall next Friday afternoon, will offer, besides an interesting array of soloists, several highlights that should tempt many area music lovers to journey to the Hub.

The season will mark Charles Munch's 10th year as music director of what many persons regard as the world's finest instrumental ensemble. The 24 Friday afternoon and Saturday night concerts will be conducted by Dr. Munch, associate conductor Richard Burgin, and guest conductors Sir John Barbirolli (making his first appearance with the Boston Symphony), Pierre Monteux, Ferenc Fricsay and Robert Shaw.

E. J. DIAS

Soloists include pianists Rudolf Firkusny, Eugene Istomin, Alexander Borovsky and Rudolf Serkin; violinists Christian Ferras and Henryk Szeryng, of France and Poland, respectively—both making their debut appearances with the orchestra.

Among the musical highlights of the season, Dr. Munch will conduct Beethoven's "Symphony No. 9," Bach's "St. Matthew Passion" in Holy Week, and the postponed performance of the Berlioz "Requiem," which will close the season in April 1959.

Besides its Boston series, the orchestra will also present concerts in Providence, Cambridge, Brooklyn, Rochester, N. Y., Columbus and Toledo, Ohio; Detroit, Ann Arbor and East Lansing, Mich.; Hartford, New Haven, New London and Storrs, Conn.; New Brunswick, N. J.; Washington, D. C., Philadelphia and Baltimore.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,945

SEP 20 1958

Boston Symphony Season Opens Oct. 3

BOSTON — The Boston Symphony Orchestra will launch its 78th season of concerts at Symphony Hall Oct. 3 under the direction of Dr. Charles Munch who will be marking his 10th year as the orchestra's music director.

Twenty-four Friday afternoon and Saturday night concerts will be conducted by Dr. Munch, associate Conductor Richard Burgin and guest conductors Sir John Barbirolli, Pierre Monteux, Ferenc Fricsay and Robert Shaw. Mr. Barbirolli will be making his first appearance with the orchestra.

Nine Tuesday evening concerts will be conducted by Dr. Munch, Mr. Burgin and Mr. Shaw. There will also be six Sunday afternoon concerts.

The orchestra will present six concerts in Cambridge at the Sanders Theater and another at the Kresge Auditorium. The symphony will also play in cities throughout the country.

FRANCE AMERIQUE
19 October 1958

BOST

Dixième saison de Charles Münch

La semaine dernière, M. Charles Münch a repris sa place au pupitre de Symphony Hall, à la grande satisfaction de ses nombreux admirateurs qui lui ont rendu un vibrant hommage avant le commencement du premier concert, vendredi après-midi, en se levant spontanément à son entrée sur l'estrade.

Comme on avait pu s'en rendre compte à Tanglewood cet été, le Maître est complètement remis de l'indisposition qui lui avait fait annuler le dernier concert de la dernière saison; il l'a démontré en dirigeant cinq concerts en autant de jours, dont deux avec le jeune pianiste américain, Van Cliburn, au bénéfice du Fonds de Retraite de l'Orchestre.

Les trois concerts des séries régulières avaient le même programme: Suite en Ré majeur n° 4, de Bach; Sixième (Pastorale) de Beethoven; La Mer, de Debussy. Programme qui avait encore un dernier relent de vacances, en évoquant la campagne viennoise et la Mer — sans indication précise de lieu.

Il est, au surplus, intéressant de comparer les deux dernières oeuvres, "descriptives" dans des sens entièrement différents: Beethoven nous donne, dans l'ensemble, une description presque visuelle de la campagne, en se servant du chant des oiseaux, du bruit de l'orage, des fausses notes même des musiciens de l'orchestre de danse du village — dans lequel la légende nous apprend qu'il ne dédaignait pas parfois de tenir sa partie! Debussy, par contre, nous dépeint des impressions, des émotions, un état d'âme; s'il évoque la Mer, ce n'est que par et pour les sentiments qu'elle invoque en lui, au plus profond de lui, pourrait-on dire, tant sa musique est "intérieure".

Charles Münch et ses artistes nous ont donné des trois oeuvres une interprétation qu'on pourrait qualifier de modèle et la direction sans partition a ajouté encore à cette perfection dans les moindres détails. Notons un changement heureux dans la disposition de l'orchestre: les cuivres sont maintenant en coin, à la gauche du chef, ce qui atténue un peu leur éclat; les contrebasses au fond, de face, et la percussion dans le coin à droite. M. Münch nous dit que cela fait "davantage comme un orgue" et nous sommes tout à fait de cet avis.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 4 1958

Munch Launches 78th Symphony Season

Conductor Begins Tenth Year in Boston

By Harold Rogers

Not long after Charles Munch first came to Boston someone remarked with a certain air of authority that Dr. Munch would be known as an "interim conductor."

But Dr. Munch is now beginning his tenth season as music director of the Boston Symphony Orchestra, and a decade is somewhat longer than an interim, which, according to Webster, is defined as "meantime" or "temporary."

Dr. Munch has long since proved that he is not temporary; he indeed appears to be a permanent fixture in the Boston musical scene, and if he has plans to vacate his position, only he and his intimate associates know it. Rumors there have been of his leaving us (annually, it may be added, since he arrived), but they are apparently without cause.

Dr. Munch was well established as a European conductor, of course, when he came to the Boston Symphony. In these nine years, however, he has taken his place among the leading conductors of the world. One transcontinental tour, two European tours, and his numerous recordings and radio broadcasts—all with the Boston Symphony—have elevated him to this eminence. He, in turn, has maintained our orchestra in its eminent state.

Yesterday afternoon the Symphony Hall listeners gave Dr. Munch a rising greeting, as they traditionally do before he gave the downbeat for one of his elegant readings of Bach's Suite No. 4 in D major. This signalized the opening of the orchestra's 78th season, and, as is usually the case, the program followed conventional lines. There is a good reason for this. The first program must also serve to open the Tuesday night series, for which the audience is avowedly more conservative.

Dr. Munch continued with Debussy's "La Mer"—always masterfully done when he is on the podium. It seethed and shimmered as the water responds to wind and sunlight. Debussy put the subleties of the sea into his score, and Dr. Munch released them in full poetic measure.

The pleasures of nature continued to charm us after the intermission as the conductor led his musicians through the German countryside in Beethoven's "Pastoral" Symphony. Dr. Munch was in a tender mood, and the music responded in kind. Even the storm was sketched in water colors.

The clouds were soon dispersed, leaving us with "gladsome and thankful feelings" that Dr. Munch was in his place, a new season under way, and that all was serene in Symphony Hall.

That is, until those challenging moderns put in an appearance.

MUSICAL AMERICA
NEW YORK, N. Y.

OCT 1958

Boston Symphony Announces Plans

Boston.—The Boston Symphony, under Charles Munch, opened its 78th season of concerts on Oct. 3—an event that also marked Mr. Munch's 10th season as the orchestra's music director. Other conductors to appear with the orchestra this season include Richard Burgin, associate conductor; Sir John Barbirolli, making his first appearance with the Boston Symphony; Pierre Monteux; Ferenc Fricsay, and Robert Shaw. Soloists include Alexander Borovsky, Rudolf Firkusny, Eugene Istomin, and Rudolf Serkin, pianists; and Christian Ferras and Henryk Szeryng, violinists. Mr. Munch will direct Beethoven's Ninth Symphony, Bach's "St. Matthew Passion", and the Berlioz "Requiem".

20th Century Fox Plans Tanglewood Film

Arrangements have been completed between Buddy Adler, the Boston Symphony Orchestra and its conductor Charles Munch to make the Berkshire Festival at Tanglewood the basis for a musical film. Tentatively titled "A Tanglewood Story", this picture will start shooting at Tanglewood, in Lenox, Massachusetts, on July 1 of next year. It will continue all through the Festival season and the entire facilities of the Berkshire Music Center will be put at the disposal of the studio.

Henry Ephron will produce "A Tanglewood Story" which is based on an original screenplay by the late Pulitzer Prize winner James Agee and Howard Taubman, music critic of the *New York Times*.

3

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

SEP 26 1958

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

SEP 28 1958

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Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,945

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FRANCE AMERIQUE
19 October 1958

[illegible] POS

D[illegible] saison de Charles M[illegible]

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Comme on avait [illegible] rendre compte à [illegible] été, [illegible] remis de l'indisposition [illegible] fait annuler le [illegible] de la dernière saison [illegible] montré en dirigeant [illegible] autant de jours, dont deux avec le jeune pianiste américain, Van Cliburn, au bénéfice du Fonds de Retraite de l'Orchestre.

Les trois concerts des séries régulières avaient [illegible] même programme: Suite en Ré majeur nº 4, de Bach; Sixième [illegible] de Beethoven; La Mer, de Debussy. Programme qui [illegible] un dernier relent [illegible] évoquant la campagne [illegible] et la Mer — sans indication précise de lieu.

Il est, au surplus, intéressant de comparer les deux dernières oeuvres, "descriptives" dans des sens entièrement différents: Beethoven nous donne, dans la Pastorale, une description presque [illegible] de la campagne, en se servant du chant des oiseaux, du [illegible] de l'orage, des fausses notes [illegible] des musiciens de l'orchestre [illegible] danse du village — dans [illegible] la légende nous apprend [illegible] ne dédaignait pas parfois de [illegible] sa partie! Debussy, par contre, nous dépeint des impressions, des émotions, un état d'âme; s'il évoque la Mer, ce n'est que par et pour les sentiments qu'elle invoque en lui, au plus profond de lui, pourrait-on dire, tant sa musique est "intérieure".

Charles Münch et ses artistes nous ont donné des trois oeuvres une interprétation qu'on pourrait qualifier de modèle et la direction sans partition a ajouté encore à cette perfection dans les moindres détails. Notons un changement heureux dans la disposition de l'orchestre: les cuivres [illegible] maintenant en coin, à la gauche du chef, ce qui atténue un peu leur éclat; les contrebasses au fond, de face, et la percussion dans le coin à droite. M. Münch nous dit que cela fait "davantage comme un orgue" et nous sommes tout à fait de cet

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT [illegible] 1958

Munch Launches 78th Symphony Season

Conductor B[illegible] Year in Boston

By Harold Rogers

Not long after Charles M[illegible] first came to [illegible] remarked [illegible] authority [illegible] would be known [illegible] conductor."

But Dr. Munch is now beginning his [illegible] as music director of [illegible] Symphony Orchestra, and [illegible] is somewhat longer [illegible] interim, which, according [illegible] Webster, is [illegible] as "meantime" or "tem[illegible]

[illegible] Munch has long since [illegible] that he is not temporary; [illegible] opened to be a permanent fixture [illegible] the Boston [illegible] seems that if he has plans to vacate his position, only he and his intimate associates know it. [illegible] have been [illegible] (annually, it [illegible] since he arrived) but they are apparently without [illegible]

Dr. Munch was well established as a European conductor, of course, when he came to the Boston Symphony. In these nine years, however, he has taken his place among the leading conductors of the world. His transcon[illegible] European [illegible] recordings [illegible] broadcasts—all with the Boston [illegible] —have elevated [illegible] eminence. He [illegible] maintained our orchestra [illegible] eminent state.

Yesterday afternoon Symphony Hall listeners [illegible] Dr. Munch a rising greeting, as they traditionally do before he gave the downbeat for one of his elegant readings of Bach's Suite No. 4 in D major. This signalized the opening of the orchestra's 78th season, and, as is usually the case, the program followed conventional lines. There is a good reason for this. The first program must also serve to open the Tuesday night series, for which the audience is avowedly more conservative.

Dr. Munch continued with Debussy's "La Mer"—always masterfully done when he is on the podium. It seethed and shimmered as the water responds to wind and sunlight. Debussy put the subtleties of the sea into his score, and Dr. Munch released them in full poetic measure.

The pleasures of nature continued to charm us after the intermission as the conductor led his musicians through the German countryside in Beethoven's "Pastoral" Symphony. Dr. Munch was in a tender mood, and the music responded in kind. Even the storm was sketched in water colors.

The clouds were soon dispersed, leaving us with "gladsome and thankful feelings" that Dr. Munch was in his place, a new season under way, and that all was serene in Symphony Hall.

That is, until those challenging moderns put in an appearance.

MUSICAL AMERICA
NEW YORK, N. Y.

OCT [illegible] 1958

Boston Symphony Announces Plans

Boston.—The Boston Symphony, under Charles Munch, opened its 78th season of concerts on Oct. 3—an event that also marked Mr. Munch's 10th season as the orchestra's music director. Guest conductors to appear with the orchestra this season include Richard Burgin, associate conductor; Sir John Barbirolli, making his first appearance with the Boston Symphony; Pierre Monteux; Ferenc Fricsay, and Robert Shaw. Soloists include Alexander Borovsky, Rudolf Firkusny, Eugene Istomin, and Rudolf Serkin, pianists; and Christian Ferras and Henryk Szeryng, violinists. Mr. Munch will direct Beethoven's Ninth Symphony, Bach's "St. Matthew Passion", and the Berlioz "Requiem".

20th Century Fox Plans Tanglewood Film

Arrangements have been completed between Buddy Adler, the Boston Symphony Orchestra and its conductor Charles Munch to make the Berkshire Festival at Tanglewood the basis for a musical film. Tentatively titled "A Tanglewood Story", this picture will start shooting at Tanglewood, in Lenox, Massachusetts, on July 1 of next year. It will continue all through the Festival season and the entire facilities of the Berkshire Music Center will be put at the disposal of the studio.

Henry Ephron will produce "A Tanglewood Story" which is based on an original screenplay by the late Pulitzer Prize winner James Agee and Howard Taubman, music critic of the *New York Times.*

7

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

SEP 24 1958

Munch Starts Tenth Year With Symphony

Charles Munch marks his 10th season as music director of the Boston Symphony Orchestra when he opens the 78th season of concerts Friday afternoon, Oct. 3, in Symphony Hall.

The 24 Friday afternoon and Saturday evening concerts will be conducted by Dr. Munch and Associate Conductor Richard Burgin. Guest conductors will be Sir John Barbirolli (making his first appearance with the Boston Symphony Orchestra), Pierre Monteaux, Ferenc Fricsay and Robert Shaw.

Soloists include the pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The French violinist, Christian Ferras and the Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony.

Dr. Munch will present Beethoven's Ninth Symphony, Bach's St. Matthew Passion in Holy Week, and the postponed performance of the Berlioz Requiem will close the season in April, 1959.

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The six Sunday afternoon concerts will be conducted by Dr. Munch, Sir John Barbirolli Ferenc Fricsay and Robert Shaw. Soloists include Rudolf Serkin and Christian Ferras and the first concert will take place on November 2.

A few tickets for both the Tuesday and Sunday series are available at the Season Ticket Office, Symphony Hall.

The Boston Symphony Orchestra will present during the 1958-59 season six concerts in Sanders Theater, Cambridge; five in Providence, R. I., two series of five concerts in Carnegie Hall, New York and five concerts in the Academy of Music, Brooklyn. Concerts also will be given in Rochester, N. Y., Columbus and Toledo, Ohio, Detroit, Ann Arbor and East Lansing, Mich.; Hartford, New Haven, New London and Storrs, Conn., New Brunswick, New Jersey, Washington, D. C.; Philadelphia, Baltimore, Northampton, Mass. and Kresge Auditorium, Cambridge.

LOWELL SUN 9/27

Music

Community Concert Drive Will Be Conducted Today

By ALFRED W. BURKE

LOWELL—Today marks the finale of this year's Community Concert campaign locally. One of the most enthusiastic and energetic committees in the history of Community Concerts spearheaded the current drive.

Lowell is assured of another fine season of concerts. Just what the final figures are will not be known until late this evening when the general committee completes its returns.

One of the big talking points this season was the assurance that the young Lowell opera star from the Met, Rosalind Elias, would make another appearance in the series.

Last year her concert here proved to be an all time high. Unfortunately, many people who failed to obtain memberships missed this fine event. From what the committee reports, Miss Elias was a sure fire name in the campaign effort.

TUESDAY EVENING THE CHORAL ROOM at Lowell State Teachers college will be the scene of the first session of the season for the Greater-Lowell Choral society. Dr. Edward F. Gilday, chairman of the department of music at the college, will again direct the organization. Dr. Gilday, who recently returned from a year's tour of Europe where he studied choral conducting and also served as guest conductor and lecturer, will observe his third year as director of the local choral ensemble.

Charles Munch has announced the opening programs of his tenth season as music director of the Boston Symphony orchestra. The first pair of Friday afternoon and Saturday evening concerts in the orchestra's 78th season will take place at Symphony hall on Oct. 3 at 2:15 and Oct. 4 at 8.30. The program will include Beethoven's "Pastoral" Symphony No., 6 Bach's Fourth Suite and "La Mer" by Debussy.

Dr. Munch will open the Tuesday evening series on Oct. 7 at 8:30 and will present the same program. On Friday afternoon and Saturday evening, Oct. 10-11, the program will include Mozart's "Haffner" Symphony Honegger's Fifth Symphony and the Fourth Symphony of Brahms.

The orchestra will go on tour beginning on Oct. 14, visiting Rochester, N. Y., Columbus and Toledo, Ohio, Detroit, Ann Arbor and East Lansing, Mich.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

SEP 21 1958

Boston Symphony Opens 78th Season on Oct. 3

Special to The Standard-Times

BOSTON, Sept. 20—On Oct. 3, Charles Munch will open the 78th season of concerts by the Boston Symphony Orchestra in Symphony Hall, marking at the same time his 10th season as the orchestra's music director.

The 24 Friday afternoon and Saturday evening concerts will be conducted by Dr. Munch, associate conductor Richard Burgin and guest conductors Sir John Barbirolli (making his first appearance with the Boston Symphony Orchestra), Pierre Monteux, Ferenc Fricsay and Robert Shaw.

Soloists include the pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The French violinist, Christian Ferras, and the Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony.

Dr. Munch will present Beethoven's "Ninth Symphony," Bach's St. Matthew Passion" in Holy Week, and the postponed performance of the Berlioz "Requiem" will close the season in April 1959.

Charles Munch, Richard Burgin and Robert Shaw will conduct the nine Tuesday evening concerts and pianists Eugene Istomin and Alexander Borovsky and violinist Henryk Szeryng will be heard in the series which opens on Oct.7.

The six Sunday afternoon concerts will be conducted by Dr. Munch, Sir John Barbirolli, Ferenc Fricsay and Robert Shaw. Soloists include Rudolf Serkin and Christian Ferras and the first concert will take place on Nov. 2. A few tickets for both the Tuesday and Sunday series are available at the Season Ticket Office, Symphony Hall.

The Boston Symphony Orchestra will present during the 1958-59 season six concerts in Sanders Theater, Cambridge; five in Providence, two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N. Y.; Columbus and Toledo, Ohio; Detroit, Ann Arbor and East Lansing, Mich.; Hartford, New Haven, New London and Storrs, Conn., New Brunswick, N. J., Washington, D. C., Philadelphia, Baltimore, Northampton, and Kresge Auditorium, Cambridge.

The orchestra will open its 76th season of concerts in Providence at the Veterans Memorial Auditorium on Nov. 4 at 8:15 p. m. Dr. Munch, has invited two guest conductors to participate in the Providence series. Pierre Monteux and Ferenc Fricsay will each conduct one of the concerts and Mr. Fricsay will be appearing with the orchestra in providence for the first time. The pianist Rudolf Serkin will be soloist at one of the concerts.

Dates for the series of five Tuesday evening concerts are Nov. 4 and 28, Dec. 30, Jan. 27 and April 14. Season tickets are now available at the Avery Piano Company.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

SEP 16 1958

78th Year

BOSTON SYMPHONY OPENS NEW SEASON FRIDAY, OCTOBER 3

Dr. Charles Munch To Mark 10th Year As Director Of Famed Orchestra

Boston's world-famed Symphony Orchestra will open its 78th season at Symphony Hall, Back Bay on Friday afternoon, October 3.

Dr. Charles Munch will start his 10th season with the orchestra as music director.

The twenty-four Friday afternoon and Saturday evening concerts will be conducted by Dr. Munch, Associated Conductor Richard Burgin and guest conductors Sir John Barbirolli (making his first appearance with the Boston Symphony Orchestra), Pierre Monteaux, Ferench Fricsay and Robert Shaw.

Soloists include the pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The French violinist, Christian Ferras, and the Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony.

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Charles Munch, Richard Burgin and Robert Shaw will ocnduct the nine Tuesday evening

Continued on Page 17

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

OCT 19 1958

Shaw to Conduct

NEW YORK—According to custom, Charles Munch will conduct most of the concerts to be given in New York this winter by the Boston Symphony Orchestra, but there will be one significant exception on behalf of the American conductor Robert Shaw. Acording to the trend of his recent career, Shaw may be expected to devote most of his effort to orchestral music rather than the choral literature in which his status is well established.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

SEP 24 1958

Munch Starts Tenth Year With Symphony

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The 24 Friday afternoon and Saturday evening concerts will be conducted by Dr. Munch and Associate Conductor Richard Burgin. Guest conductors will be Sir John Barbirolli (making his first appearance with the Boston Symphony Orchestra), Pierre Monteaux, Ferenc Fricsay and Robert Shaw.

Soloists include the pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The French violinist Christian Ferras and the Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony.

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LOWELL SUN 9/27

Music

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Dr. Munch will open the Tuesday evening series on Oct. 7 at 8:30 and will present the same program. On Friday afternoon and Saturday evening, Oct. 10-11, the program will include Mozart's "Haffner" Symphony Honegger's Fifth Symphony and the Fourth Symphony of Brahms.

The orchestra will go on tour beginning on Oct. 14, visiting Rochester, N. Y., Columbus and Toledo, Ohio, Detroit, Ann Arbor and East Lansing, Mich.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

SEP 21 1958

Boston Symphony Opens 78th Season on Oct. 3

Special to The Standard-Times

BOSTON, Sept. 20—On Oct. 3, Charles Munch will open the 78th season of concerts by the Boston Symphony Orchestra in ~~Symphony Hall, marking~~ at the same time his 10th season as the orchestra's music director.

The 24 Friday afternoon and Saturday evening concerts will be conducted by Dr. Munch, associate conductor Richard Burgin and guest conductors Sir John Barbirolli (making his first appearance with the Boston Symphony Orchestra), Pierre Monteux, Ferenc Fricsay and Robert Shaw.

Soloists include the pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The French violinist, Christian Ferras, and the Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony.

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Dates for the series of five Tuesday evening concerts are Nov. 4 and 25, Dec. 30, Jan. 27 and April 14. Season tickets are now available at the Avery Piano Company.

Fall Festival of Famous Brands

Spe

NARGUS-POST

Continued from Page One

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

OCT 19 1958

Shaw to Conduct

NEW YORK—According to custom, Charles Munch will conduct most of the concerts to be given in New York this winter by the Boston Symphony Orchestra, but there will be one significant exception on behalf of the American conductor Robert Shaw. Acording to the trend of his recent career, Shaw may be expected to devote most of his effort to orchestral music rather than the choral literature in which his status is well established.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

SEP 20 1958

BSO Opens Season on Oct. 3

BOSTON — Friday afternoon, Oct. 3, Charles Munch will open the 78th season of concerts by the Boston Symphony Orchestra in Symphony Hall, marking at the same time his 10th season as the orchestra's director.

The 24 Friday afternoon and Saturday evening concerts will be conducted by Dr. Munch, associate conductor Richard Burgin and guest conductors Sir John Barbirolli who is making his first appearance with the Boston Symphony Orchestra, Pierre Monteux, Ferenc Fricsay and Robert Shaw. Soloists include the pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin.

The French violinist, Christian Ferras, and the Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony. Dr. Munch will present Beethoven's Ninth Symphony and Bach's St. Matthew Passion in Holy Week, and the postponed performance of the Berlioz Requiem will close the season in April, 1959.

Dr. Munch, Mr. Burgin and Mr. Shaw will conduct the nine Tuesday evening concerts. Pianists Eugene Istomin and Alexander Borovsky and violinist Henryk Szeryng will be heard in the series which opens Oct. 7. The six Sunday afternoon concerts will be conducted by Dr. Munch, Sir John Barbirolli, Ferenc Fricsay and Robert Shaw. Soloists include Rudolf Serkin and Christian Ferras. The first Sunday concert will take place on Nov. 2. A few tickets for both the Tuesday and Sunday series are available at the season ticket office, Symphony Hall.

The Boston Symphony Orchestra will present during the 1958-59 season six concerts in Sanders Theater, Cambridge, five in Providence, R.I.; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn, and concerts in Rochester, N.Y.; Columbus and Toledo, Ohio; Detroit, Ann Arbor and East Lansing, Mich.; Hartford, New Haven, New London and Storrs, Conn.; New Brunswick, New Jersey; Washington, D.C., Philadephia, Baltimore, Northampton and Kresge Auditorium, Cambridge.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

SEP 21 1958

Munch Begins Symphony's 78th Season October 3

Charles Munch will begin the 78th season of the Boston Symphony Orchestra at Symphony Hall Friday, Oct. 3, at 2:30 p.m. This will also be the beginning of Dr. Munch's 10th season as conductor.

MUNCH

The 24 Friday afternoon and 24 Saturday evening concerts will be conducted by Dr. Munch, associate conductor Richard Burgin and guest conductors Sir John Barbirolli (making his first appearance with the Boston Symphony Orchestra), Pierre Monteux Ferenc Fricsay and Robert Shaw.

★ ★ ★

Soloists will include pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. French violinist, Christian Ferras, and Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony.

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The Boston Symphony Orchestra also will present six concerts in Sanders Theater, Cambridge; five in Providence, R.I.; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; concerts in Kresge Auditorium, Cambridge, and in other cities.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

SEP 21 1958

MUNCH STARTS 10TH SEASON AT BOSTON ON OCT. 3

John Barbirolli Among Guest Conductors To Appear

BOSTON—On Friday afternoon, Oct. 3. Charles Munch will open the 78th season of concerts by the Boston Symphony Orchestra in Symphony Hall, marking at the same time his 10th season as the orchestra's music director. The 24 Friday afternoon and Saturday evening concerts will be conductors Sir John Barbirolli (making his first appearance with the Boston Symphony Orchestra), Pierre Monteux, Ferenc Friosay and Robert Shaw.

Three Pianists

Soloists include the pianists Rudolf Firkusny, Eugene Istomin and Rudolf Serkin. The French violinist, Christian Ferras, and the Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony. Dr. Munch will present Beethoven's ninth symphony, Bach's "St. Matthew Passion" in Holy Week, and the postponed performance of the Berlioz "Requiem" will close the season in April.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

SEP 20 1958

Munch Starts 10th Year with Boston Symphony on Oct. 3

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TONITE & EVERY

BOSTON HERALD

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The Boston Symphony Orchestra will present during the 1958-59 season six concerts in Sanders Theatre, Cambridge; five in Providence, R. I.; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N. Y.; Columbus and Toledo, Ohio; Detroit, Ann Arbor and East Lansing, Mich.; Hartford, New Haven, New London and Storrs, Conn. New Brunswick, New Jersey; Washington, D. C., Philadelphia, Baltimore, Northampton, Mass. and Kresge Auditorium, Cambridge.

TONITE & EVERY FRI & SAT

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404

SEP 16 1958

Munch to Start 10th Season Leading Boston Symphony

Dr. Charles Munch will begin his 10th season as music director of the Boston Symphony Orchestra during an opening performance Oct. 3 in Symphony Hall, Boston.

Twenty-four Friday afternoon and Saturday night concerts will be offered under the batons of Munch, Associate Conductor Richard Burgin, and guests Sir John Barbirolli, Pierre Monteux, Ferenc Fricsay, and Robert Shaw.

Other concerts will be presented Tuesday nights and Sunday afternoons. This marks the orchestra's 78th consecutive season.

6

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 156,729

Sep 20/1958

Plans for 78th Symphony Season

Munch Begins Tenth Year In October

Charles Munch, conductor of the Boston Symphony Orchestra, will open the orchestra's 78th season in Symphony Hall on Friday afternoon, Oct. 3. At the same time he will begin his tenth season as music director.

The 24 Friday afternoon and Saturday evening concerts will be conducted by Dr. Munch, by Richard Burgin, associate conductor, and by guest conductors Sir John Barbirolli (making his first appearance with the Boston Symphony Orchestra), Pierre Monteux, Ferenc Fricsay, and Robert Shaw.

The soloists will include the pianists Rudolf Firkusny, Eugene Istomin, and Rudolf Serkin. A French violinist, Christian Ferras, and a Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony.

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Dr. Munch will present Beethoven's Ninth Symphony and Bach's St. Matthew Passion; the postponed performance of the Berlioz Requiem will close the season in April, 1959.

Dr. Munch, Mr. Burgin and Mr. Shaw will conduct the nine Tuesday evening concerts. Mr. Istomin, Mr. Borovsky, and Mr. Szeryng will be heard in the series which opens on Oct. 7.

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The Boston Symphony Orchestra will also present six concerts in Sanders Theater, Cambridge; five in Providence, R.I.; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N.Y.; Columbus and Toledo, Ohio; Detroit, Ann Arbor, and East Lansing, Mich.; Hartford, New Haven, New London, and Storrs, Conn.; New Brunswick, N.J.; Washington, D.C., Philadelphia; Baltimore; Northampton, Mass.; and Kresge Auditorium, Cambridge.

MUSICAL AMERICA
NEW YORK, N. Y.

OCT 1958

In the news 20 years ago

Mayor F. H. LaGuardia (left) of New York visits the United Artists motion-picture studios, where Jascha Heifetz is making a film, for which William Wyler (right) is director

Plans for the 54th season of the Metropolitan Opera have been made public. New singers engaged include Maria Caniglia, Risë Stevens, Jussi Bjoerling, Alessio de Paolis, Herbert Janssen, and Leonard Warren. The revivals will include Gluck's "Orfeo and Euridice", Verdi's "Falstaff", Charpentier's "Louise", Massenet's "Thais", and Mussorgsky's "Boris Godunoff".

Major orchestras begin their seasons. The Boston Symphony opens its 58th on Oct. 7, the concert inaugurating Serge Koussevitzky's 15th consecutive season as conductor, a record that has not been attained by any former conductor. The NBC Symphony, under Arturo Toscanini, enters upon its second season, on Oct. 15, the program including works by Vaughan Williams, Brahms, Martucci, and Tchaikovsky. The Philadelphia orchestra, under Eugene Ormandy, embarks on its 39th season on Oct. 7. Mr. Ormandy is the orchestra's newly appointed musical director. On Oct. 20 the New York Philharmonic has its 97th opening. Nearing its century mark, the orchestra again has at its helm one of the youngest of the day's leading symphony conductors—John Barbirolli. Both the Boston and the New York organizations played Beethoven's Fifth Symphony.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

SEP 18 1958

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The Boston Symphony Orchestra will present during the 1958-59 season six concerts in Sanders Theatre, Cambridge; five in Providence, R. I.; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N. Y.; Columbus and Toledo, Ohio; Detroit, Ann Arbor and East Lansing, Mich.; Hartford, New Haven New London and Storrs Conn.; New Brunswick, N. J., Washington, D. C., Philadelphia, Baltimore Northampton Mass. and Kresge Auditorium Cambridge.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

SEP 19 1958

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The Boston Symphony Orchestra will present during the 1958-59 season six concerts in Sanders Theater, Cambridge.

6

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

Sep 20/1958

Plans for 7[illegible] Symphony Season

Munch Begins Tenth Yea[illegible] In Octobe[illegible]

Charles Munch, conductor o[illegible] the Boston Symphony [illegible]estra will open [illegible] 78th season in Symphony Hall o[illegible] Friday afternoon, Oct. 3. At the same time he will begin his tenth season as music director.

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The soloists will include th[illegible] pianists Rudolf Firkusny, Eugene Istomin, and Rudolf Serkin. A French violinist, Christian Ferras, and a Polish violinist, Henryk Szeryng, will both make their first appearances with the Boston Symphony.

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The Boston Symphony Orches[illegible]tra will also present six conce[illegible] in Sanders Theater, Cambrid[illegible] five in Providence, R.I.; t[illegible] series of five concerts in Ca[illegible]negie Hall, New York; five co[illegible]certs in the Academy of Mus[illegible] Brooklyn; and concerts in Rochester, N.Y.; Columbus and Toledo, Ohio; Detroit, Ann Arbor, and East Lansing, Mich.; Hartford, New Haven, New London, and Storrs, Conn.; New Brunswick, N.J.; Washington, D.C., Philadelphia; Baltimore; Northampton, Mass.; and Kresge Auditorium, Cambridge.

MUSICAL AMERICA
NEW YORK, N. Y.

OCT 1958

In the news 20 years ago

Mayor F. H. LaGuardia (left) of New York visits the United Artists motion-picture studios, where Jascha Heifetz is making a film, for which William Wyler (right) is director

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American (e)
BOSTON, Mass.
Independent
Circ. 176,318

SEP 18 1958

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Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

SEP 19 1958

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The Boston Symphony Orchestra will present during the 1958-59 season six concerts in Sanders Theater, Cambridge.

1

News in the World of Music

On Friday afternoon, Oct. 3, Charles Munch will open the seventy-eighth season of concerts by the Boston Symphony Orchestra in Symphony Hall, marking at the same time his tenth season as the orchestra's Music Director. The twenty-four Friday afternoon and Saturday evening concerts will be conducted by Dr. Munch, associate conductor Richard Burgin and guest conductors Sir John Barbirolli (making his first appearance with the Boston Symphony Orchestra), Pierre Monteux, Ferenc Fricsay and Robert Shaw.

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• • •

Bayreuth

Preliminary plans have been announced for the 1959 Richard Wagner Festival Plays in Bayreuth, Germany, which is under the direction of the composer's grandsons, Wieland and Wolfgang Wagner. The Festival will take place from July 23 to August 25, according to the German Tourist Information Office, and for the first time since its re-introduction since the war it will not include the operas of the "Ring" cycle. It will open with a new staging of "The Flying Dutchman" by Wieland Wagner and will include his stagings of "Lohengrin," "Meistersinger" and "Parsifal" and Wolfgang Wagner's staging of "Tristan and Isolde." Wolfgang will direct the next "Ring" cycle for presentation in 1960.

• • •

New Appointment

Siegfried Landau, who for six years was the regular conductor of the 92d St. "Y" Choral Society, has resigned to devote himself to his accumulating duties as conductor of the Brooklyn Philharmonia Orchestra. Joseph Liebling, known as the conductor of "The Mastersingers," has been appointed to the post. In celebration of the Handel Year, Mr. Liebling is planning to present Handel's "Judas Maccabeus" at his debut concert, which will take place on Sunday evening, Feb. 1, in the Kaufmann Concert Hall.

• • •

Stokowski on TV

On the eve of his fiftieth anniversary as a conductor, Leopold Stokowski will make one of his rare television appearances on WCBS-TV's "Eye on New York," today at noon. The maestro, who celebrates his half-century milestone with a special Carnegie Hall performance on Thursday, will reminisce about his musical career and will discuss his views on the future of music in New York.

• • •

New Group Formed

Modern Music Performances is the title of a new group organized to encourage the playing of modern chamber music, to provide readings of manuscripts and to create new audiences in places outside the usual concert orbit. Enquiries from composers seeking first performances, public readings and discussions of their scores and from others interested in this this project can be sent to 50 W. 90th St., New York.

The formation of the group with Robert Pritchard, pianist, and Saul Kurtz, clarinetist, as co-directors, resulted from the success of the spring Sunday late afternoon contemporary chamber music series at the Five-Spot Cafe.

• • •

Repeat for 'Murder'

A repeat performance of Ildebrando Pizzetti's "Murder in the Cathedral" will be given at Carnegie Hall tomorrow. The opera is based on T. S. Eliot's drama of the same name and is being presented by the Empire State Music Festival.

Nicola Rossi-Lemeni heads a cast and chorus of seventy-five.

• • •

Fulbright Awards

Young American singers and instrumentalists and students of composition and musicology will be eligible for Fulbright scholarships for study in any one of forty-three countries in Europe, Latin America or the Asia-Pacific area under the State Department's International Exchange Program. Requests for full information and application forms should reach the Institute of International Education, 1 E. 67th St., before Oct. 15.

Applicants must be United States citizens with a bachelor's degree or the equivalent of four years of professional training and sufficient knowledge of the language of the chosen country. Good health is also stipulated. There is no absolute age limit, but preference will be given to applicants younger than thirty-five.

N.Y. HERALD-TRIBUNE 9/22/58

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,351

SEP 17 1958

Boston Symphony Opens Oct. 3

On Friday afternoon, October 3, Charles Munch will open the 78th season of concerts by the Boston Symphony Orchestra in Symphony Hall, marking at the same time his tenth season as the Orchestra's Music Director.

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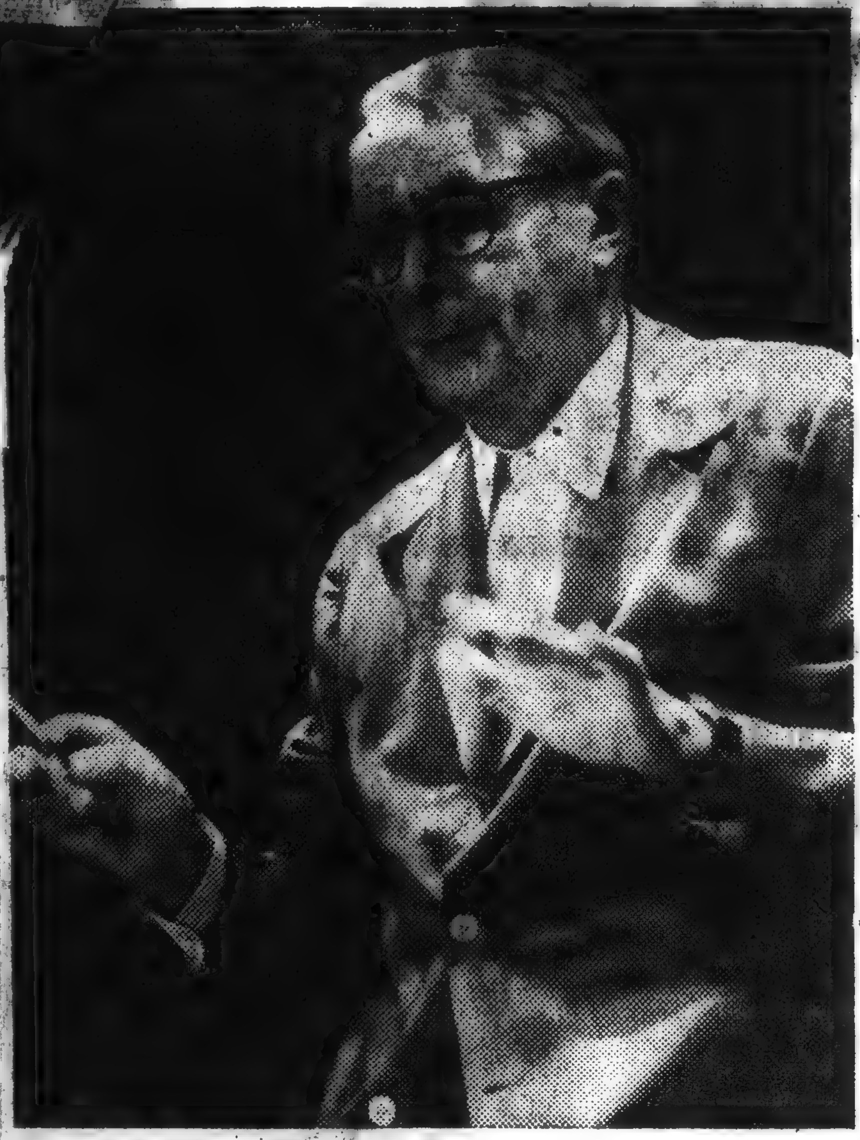
4

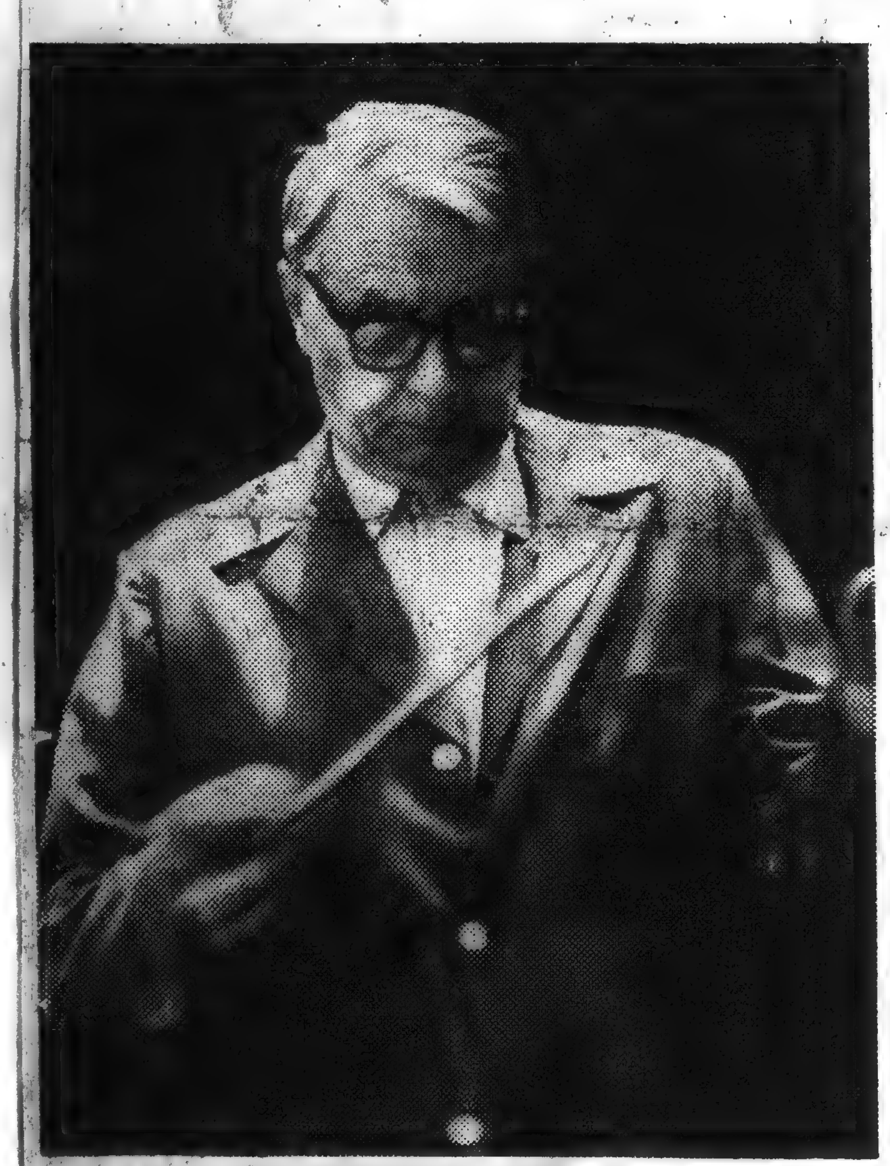
Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

OCT 2 1958

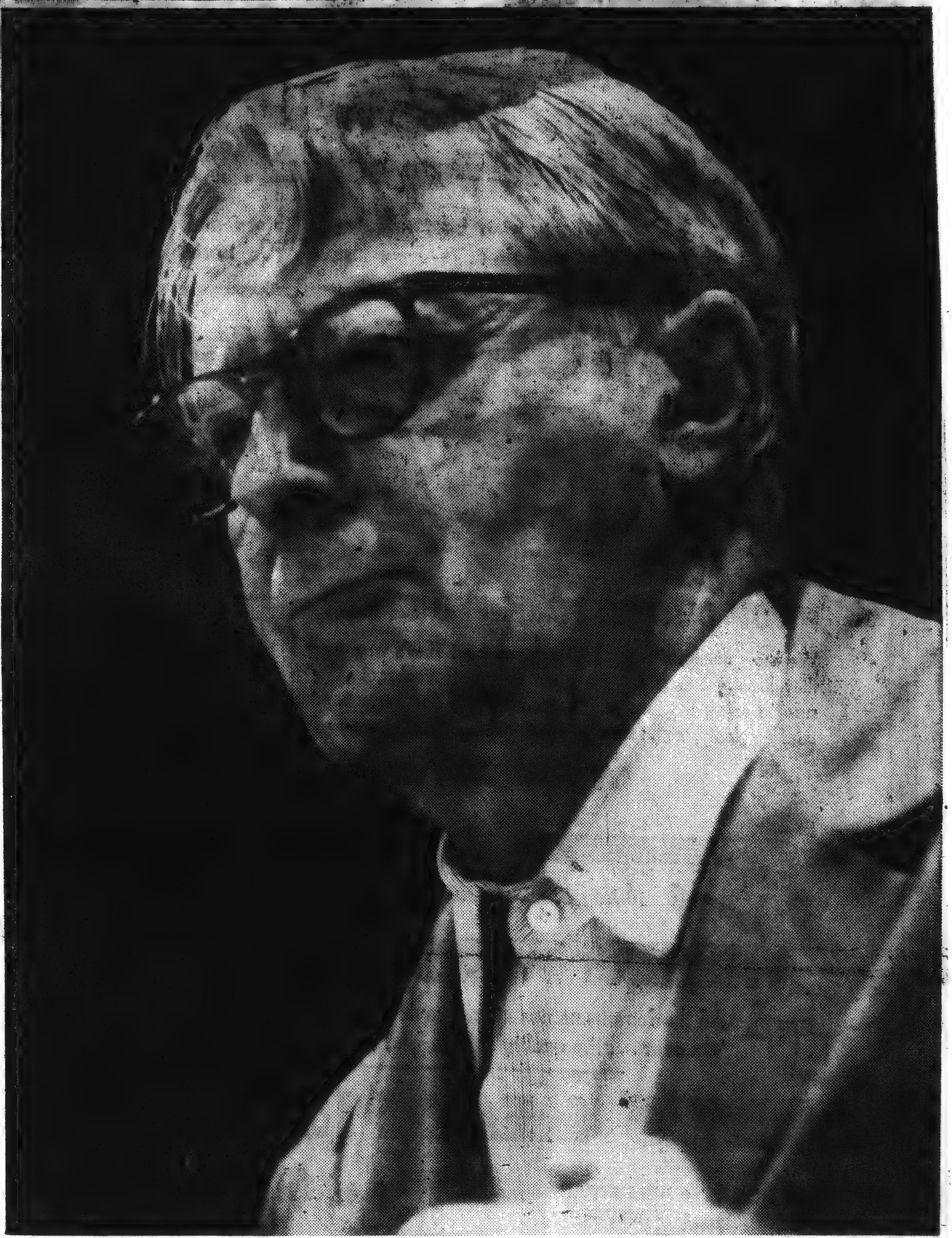
Down Beat For The 78th Season



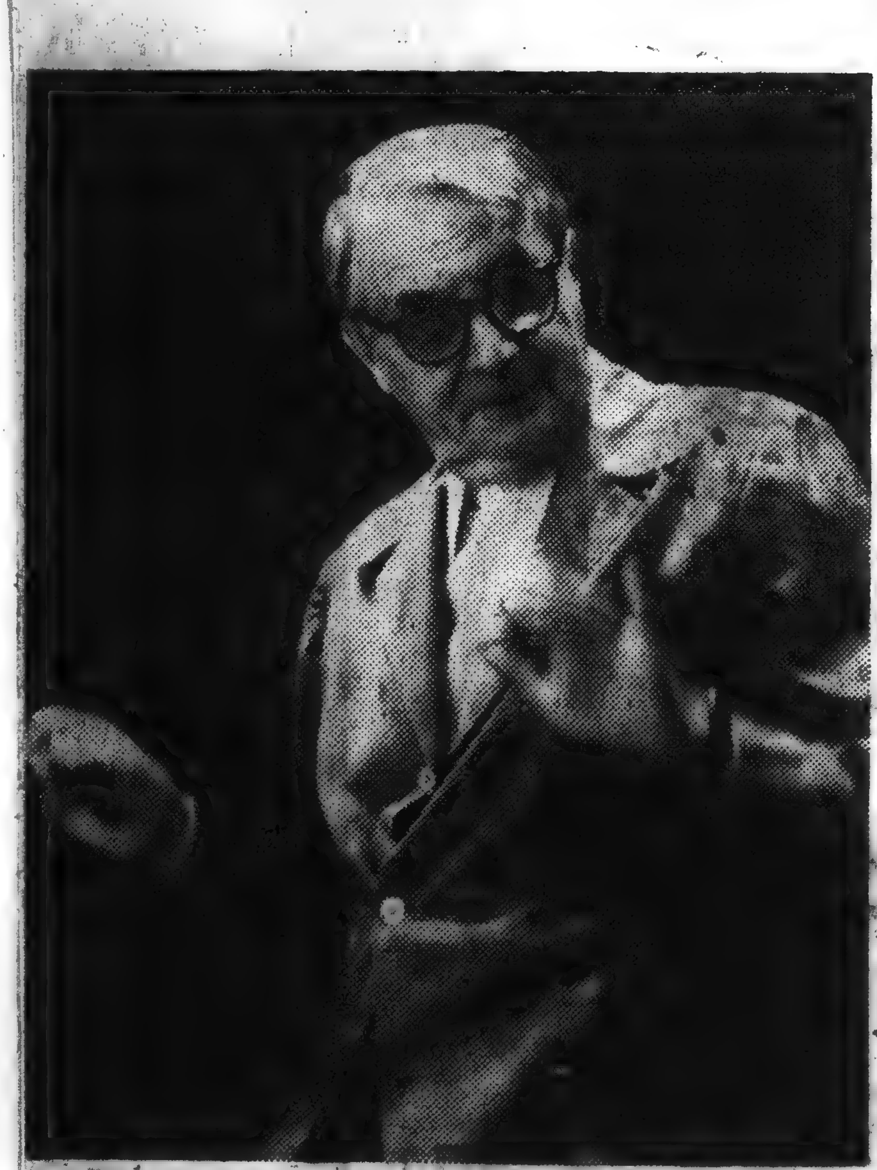
. . . Easy . . .



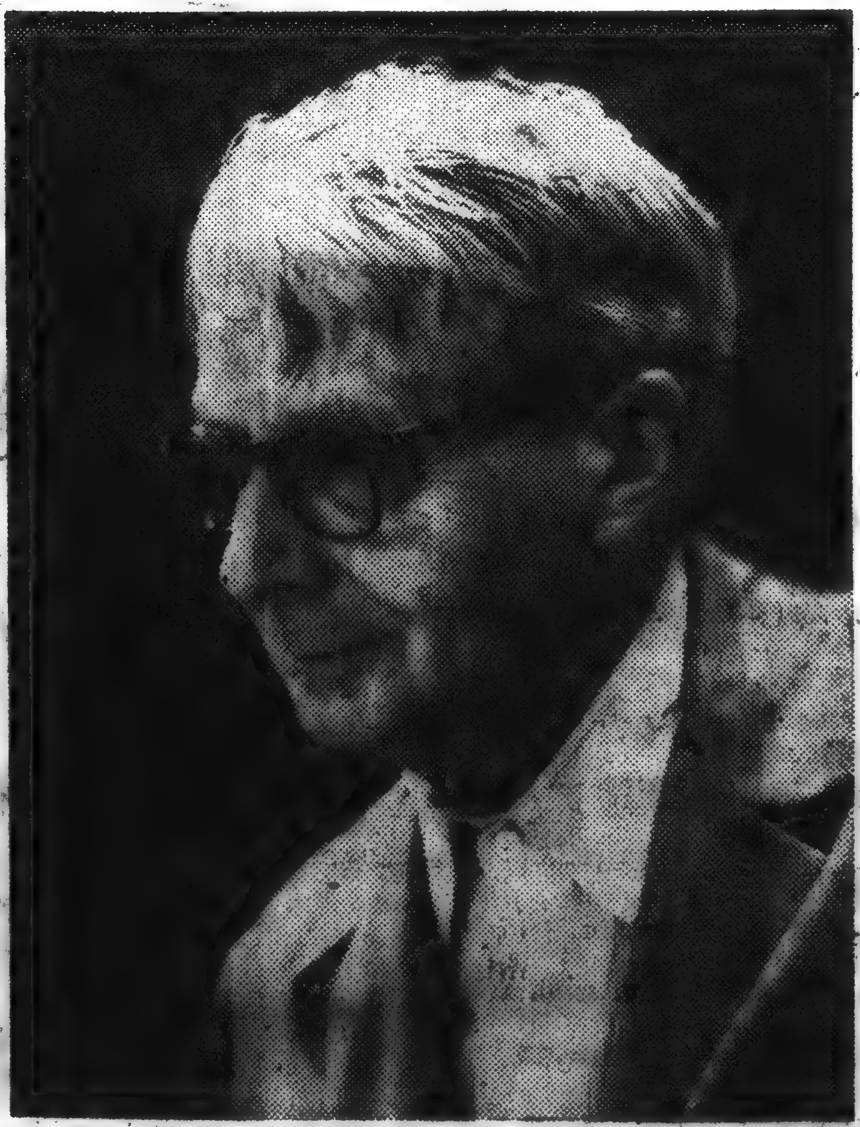
. . . Careful, brass . . .



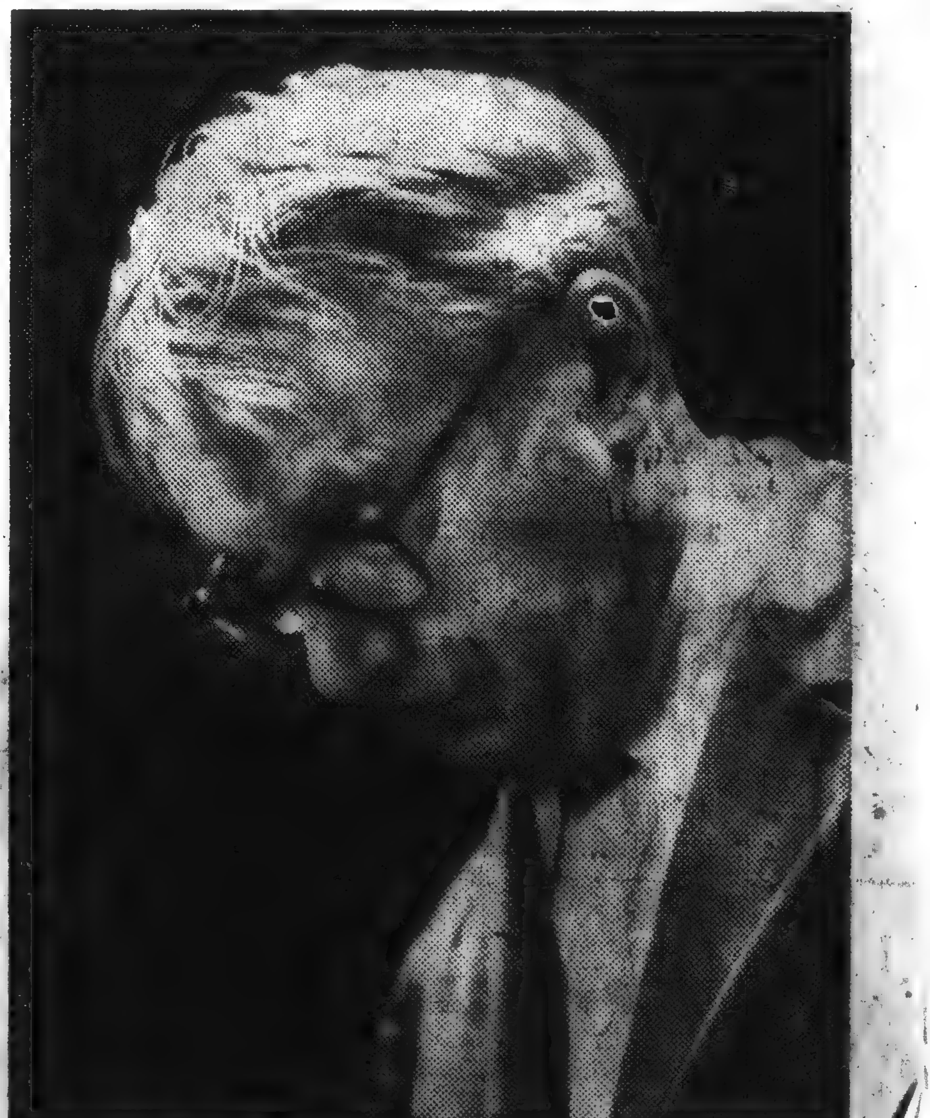
CHARLES MUNCH, director of Boston Symphony Orchestra, rehearses orchestra for opening program of 78th season starting tomorrow. This is his 10th season as conductor. Orchestra, regarded as one of the world's finest, starts Middle West tour beginning Oct. 14.



. . . Very good . . .



. . . That's pretty . . .



. . . You can improve . . .

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 18 1958

More Opinions Expressed by Noted Figures in the World of the Arts

Directors Need Good Plays, Good Casts

By Harold Clurman

New York

The most sensible (because the most practical) answer to your question, "What is the director's chief problem?" might be: The director's chief problem is to find a good play and the proper cast for it.

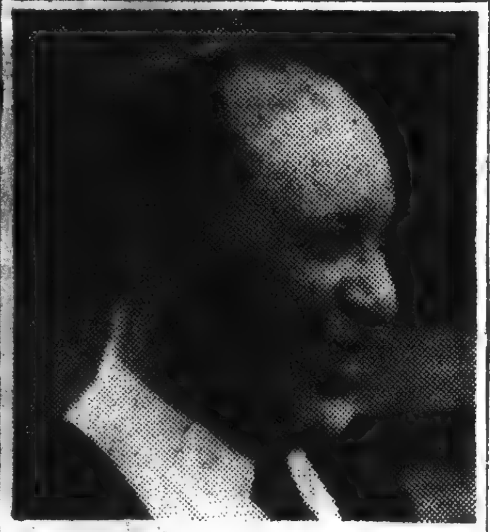
This is not meant as a joke. Good *new* plays are not as common as many suppose—and old plays are commercially unfeasible without the attraction of high-powered star "names." There are rarely more than four or five plays a season which might stir an experienced director to action—and the competition among directors for such plays is intense.

But beyond this initial difficulty there is another of a subtler nature. That is the matter of directing the play with integrity—that is to say, in accordance with the director's own artistic sense of the play's intrinsic meaning and value.

The reason this is difficult is that our theater puts many pressures upon the director which tend to confuse him. He is often tempted to think about how he is to *sell* the play.

Years ago this often took the form of deciding whether or not a play should be given a "happy ending" or not. Nowadays there are more delicate considerations which may trouble the director's judgment. Generally they have to do with how much a play needs to be "jazzed up." This often leads to meretricious handling of basic human situations — overemphasis in energy, fake "speed," surefire comedy effects, overprettifying of settings and people, supershowmanship in casting, and so on.

The only way for the director to overcome these temptations is to have faith in the play, the audience, and his own deepest instinct.


Harold Clurman

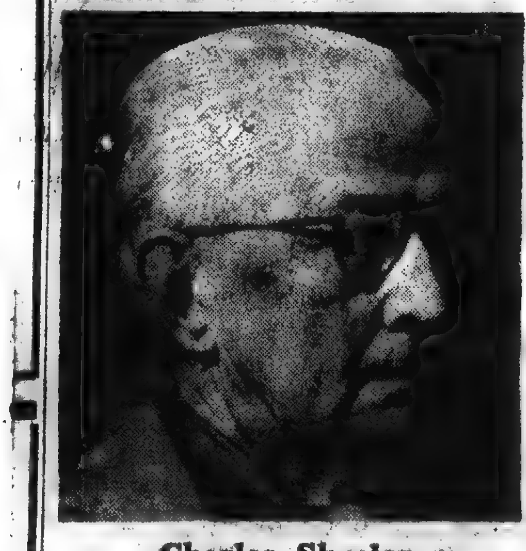
Artist's Relation to His World

By Charles Sheeler

Irvington, N.Y.

The problem of the artist is timeless. It is for him to find his relation to the world he lives in and to strive to find an expression of that relationship as a means of communication with others.

This I believe will always be true, as it has been in the past from the time of the cave drawings to the day after tomorrow.


Charles Sheeler

Berlin Opera Season

The Municipal Opera of Berlin is entering this season with a total of 45 operas under the management of Carl Ebert and the conductors Böhm, Cluytens, Gui, Kempe, Klobucar, Kraus, Märzendorfer, Rother, and Varviso. Apart from Cherubini's "Medea," a further eight works will be staged anew, among them "The Moon" and "Carmina Burana" by Carl Orff, "Mathis der Maler" by Hindemith, and "Ariadne auf Naxos" by Richard Strauss. The repertoire includes Hans Werner Henze's "King Stag" from last season.

Let's Keep Video From Getting Worse

By Steve Allen

New York, N.Y.

I see the major problem of television in somewhat negative terms. I think that the industry's chief objective should be to keep television entertainment from getting any worse than it is. That does not mean that some of it is not excellent; I mean simply that on the whole television fare does not seem quite as good to me today as it was three or four years ago.

The industry has a way of wearing its more talented people down to a nub and as always there is a shortage of really talented people. That explains the mystery of why you see as many nincompoops on your television screen as you do.

On another level, it also explains why you see so many nincompoops in Governors' mansions and pulpits and other positions of authority. If this seems somewhat pessimistic it should be evaluated against the background of our society and its artistic tastes.

The majority will never appreciate the classics nor even true artistic jazz. The majority will never appreciate the ballet nor any of the "better things." This is deplorable but it must be lived with.

Unless television is put under government control (God forbid) it will continue to be supported by sponsors who will demand, and rightfully, that their programs appeal to the largest possible audience. I see no way, therefore, in which the artistic level of television could ever be greatly elevated.

The one possibility of improvement would be for the networks to combine in setting aside one hour of prime time each evening for fare of high artistic or educational quality.

But I do not believe that such a thing will ever come to pass.

Steve Allen

Be True to Vision

By Peter Hurd

Roswell, N.M.

Fashion, nourished by publicity, seems at times to dictate tendencies in art, as in other fields of expression. Values arrived at in this way do not always survive. It is well to remember this in viewing the two general kinds of expression in contemporary painting—the representational and the nonobjective.

I think that the pursuit of representational painting has in no sense been exhausted, and that it never will be.

In some cases it would seem that modern painters of the nonobjective school deliberately seek to shock: to invoke chaos for its own sake. On the other hand, it is evident that many of these painters do fulfill their personal vision, and in doing so, reflect the chaos of our time in history with obvious sincerity and, in a handful of cases, impressive talent. (Statistically this is no different from the proportionate incidence of great painters, of whatever school, in the past.)

As always, then, the problem confronting the artist is twofold: to master his craft through tireless, lifelong study of technique; and to find in himself the real nature of his personal vision, and then to be true to it.

There is a public for art such as has never been known before in America. Patrons of the arts exist everywhere now and range through practically every walk of life. Our museum attendance continues to increase. To respond honestly to this interest is the artist's great contemporary opportunity.

Peter Hurd

Bring the Music to Life!

By Charles Munch

Boston, Mass.

Albert Schweitzer once said in jest, "Only one thing is sure. No interpreter ever agrees with anyone else's interpretation."

How to guess the tempos and the dynamics a composer really wanted? How to know exactly where truth lies hidden? How has every generation since the work's creation interpreted it for itself? And what has been the influence of the work upon the interpreters through the years? These are important questions but they are not for us to answer. Let the musicologists and the philosophers answer them. To bring the work to life, to give expression to the bare written notes, that is our historic mission and our good tradition.

The interpreter's career is different from the creator's but surely it is just as exacting. You must always have an open mind and a heart accessible to new ideas of beauty. . . .

In the end it is the public who writes our history, who names the masterpieces and the great interpreters—and it is hard to please. There is only one valid, certain, effective way to keep its favor: to practice our art with frankness and joy and to love music more than anything else in the world.—From "I Am a Conductor," by Charles Munch. (New York: Oxford University Press).

Karsh, Ottawa

Charles Munch

Problems Vary

Peter Smith & Co.

By Tyrone Guthrie

Irish Republic

The major problem of a director varies with different kinds of plays.

The major problem with the sort of theatrical journalism, which is the raw material of a popular "hit," is to tell the story clearly, but not too obviously, to make the production conform to currently popular theatrical conventions but seem to be "different."

With an important masterpiece the problem is to decide what you think it is about; there can never be universal, or precise, agreement about the "meaning" of "Oedipus Rex," "Hamlet," "Faust," or "Peer Gynt."

It is likewise impossible to say what is the director's major opportunity. In some cases, it is the chance to participate in the whacking financial rewards, which the production of successful rubbish often commands. In other cases, it is the chance to live for a brief period in a world more exciting, more orderly, more intelligible and, in many respects, more real than the "real" world; and to help other people to enjoy the same thrilling and possibly beneficent experience.

Survey of U.S. Music

A survey of American music is being offered during the present season by the New York Philharmonic with Leonard Bernstein conducting.

9 10

Christian Science
Monitor (e)
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OCT 2 1958

Munch Discusses His Plans

Five Works Listed For Premières

By Harold Rogers

Charles Munch began work n his tenth season by putting he Boston Symphony Orchestra n rehearsal ~~yesterday~~ morning n Symphony Hall. He has just eturned from a European vation, looking cheerful and ested.

He told members of the press hat he was happy to be starting nother year as music director. Then, in a tone of resigned amusement, he wearily indicated that he was not so happy over the prospect of five concerts in five days—the opening Friday afternoon and Saturday evening concerts, the two Pension Fund concerts with Van Cliburn as soloist on Sunday afternoon and Monday evening, and the first in the Tuesday night series.

In discussing prospects for the coming season, he said that he would repeat Easley Blackwood's Symphony No. 1 and Alexei Haieff's Symphony No. 2 from last season. Both these works have won the International Music Fund Award, and are therefore to be recorded.

* * *

The world premières of two new symphonies are in prospect—one by Jacques Ibert and another by Henri Dutilleux. These were both commissioned for the Boston Symphony's 75th anniversary, so the manuscripts are now two years overdue. Dr. Munch says that he has two movements of the Dutilleux symphony, but as yet knows nothing of the nature of the Ibert.

Among the premières will be Lukas Foss's new choral symphony, composed in honor o Albert Schweitzer. A 20-minut work from the pen of Rober Moevs, commissioned for th Boston Symphony by the Forc Foundation and the Americar Music Center, will be heard fo the first time. A new symphony by Florent Schmitt, which Dr Munch conducted for the International Society for Contemporary Music in Strasbourg in June, will have its initial Boston performance.

* * *

The large choral works on Dr. Munch's schedule include the Beethoven Ninth Symphony, to be heard in December and recorded, and the Berlioz Requiem, postponed from last spring. The latter will conclude this season and will also be recorded. His Easter presentation this spring will be Bach's St. Matthew Passion.

Nicole Henriot, pianist, has been added to the list of soloists already announced. These are Christian Ferras and Henryk Szeryng, violinists, and Rudolf Firkusny, Eugene Istomin, Rudolf Serkin, and Alexander Borovsky, pianists. The guest conductors will be Richard Burgin, Sir John Barbirolli, Pierre Monteux, Ferenc Fricsay, and Robert Shaw.

Herald 10/5

Munch Tells His Plans for Season

By ROBERT TAYLOR

Charles Munch, fit and resilient—indeed, the very picture of health—relaxed on a sofa upstairs at Symphony Hall, and reflectively lit a cigarette. "Ten years," he said, "yes, this is the start of my 10th season in Boston."

Dr. Munch was taking a brief time out from his Wednesday morning rehearsal. Ahead lay a schedule that would faze any conductor: concerts on Friday afternoon, Saturday evening, Sunday afternoon (the Pension Fund concert with Van Cliburn) Monday evening and Tuesday night, plus more time for rehearsal. Dr. Munch leaned back and chatted amiably as though he had all the time in the world.

"The orchestra is going to record Alexei Haieff's Symphony and Easley Blackwood's Symphony No. 1," he said. "I'm looking forward to it. Both Symphonies were awarded national prizes this season—and they were introduced by the Boston Symphony Orchestra."

"How had he spent his vacation?"

Charles Munch smiled. "Just vacation, you know." He shrugged. "Although I did conduct once—at Strasbourg at the International Society for Contemporary Music. We did the Schmitt (a new symphony by Florent Schmitt, the French composer of Psalm XLVII and other massive works, most unfamiliar to Boston) there, and the composer was present. That was, of course, immediately before his recent death."

New Music

"What plans did Dr. Munch have for introducing new music to Boston as he rounded out a decade with the Symphony?"

"I'll be doing the Schmitt," he said. "We have a new symphony by Jacques Ibert; we'll be presenting Lukas—Lukas Foss, who has written a new chorale-symphony dedicated to Dr. Albert Schweitzer; we have a new work by Martinu; one by Dutilleux; and one by Robert Moevs, who is at Harvard and whose "Symphonic Variations" were first played by the Boston Symphony."

"Will the Ibert be characteristically light and witty?"

"I don't knew," said Dr. Munch. "I haven't seen the score yet. Apart from the Schmitt, the only one I've heard has been the Dutilleux. He played parts of the first and second movements for me on the piano in Paris. It is a beautiful work, beautiful."

The discussion turned to the soloists the Boston Symphony will be presenting this year. Henryk Szeryng, from Poland, and Christian Ferras, from France, both violinists, will make their debut with the orchestra. "I've planned three choral compositions, also, said Dr. Munch. "The Ninth Symphony in December, the Berlioz 'Requiem' and the St. Matthew Passion.

A bell rang in the recesses of Symphony Hall, and Charles Munch held out his hand. "I'm sorry," he said with a wry smile. "Dr. Munch has to get back to his orchestra," declared one of the Hall's officials who was present. The smile lit up the conductor's face. "Yes," he said. "I must get back to my orchestra."

Soviet Pianist

The week's records are headed by a new Angel recording by Vladimir Ashkenazy, the brilliant young Soviet pianist who won the Brussels Queen Elizabeth "Concours" competition in Brussels two years ago. The album is one of three recorded by Ashkenazy in Berlin late in 1957, and on it he offers Rachmaninoff's "Variations on a Theme of Corelli," Liszt's "Mephisto" Waltz No. 1 and "Feux Follets" and Prokofiev's Sonata No. 7 in B Flat, Op. 83. The Prokofiev seems to be Mr. Ashkenazy's particular forte; but he is quite obviously a phenomenal performer, and in view of his imminent appearance here, the disc should be of special interest.

I should also like to recommend the new Boston Records stereo recording of Dvorak's Serenade in D minor, Op. 44, and two Mozart horn concertos, the latter with James Stagliano as soloist with members of the Zimbler Sinfonietta. While stereo is usually at its best in larger forms, these recordings point up the peculiar value of its techniques in the nuances of chamber performance.

Music Events This Week

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the second pair of concerts at Symphony Hall Friday at 2:15 p.m. and Saturday at 8:30 p.m. His program will include the Mozart "Haffner" Symphony, Honegger's Symphony No. 5, and the Fourth Symphony of Brahms.

The first of the Tuesday Evening Series, on October 7 at 8:30, will also be conducted by Dr. Munch. The program will open with Beethoven's "Pastoral" Symphony, No. 6. The second half of the program will consist of Bach's Suite No. 4 and Debussy's "La Mer."

During the week of October 14 the Boston Symphony Orchestra will be out of town on a tour which includes concerts in Rochester, N. Y., Columbus and Toledo, Ohio; Detroit, Ann Arbor and East Lansing, Michigan.

Following the Orchestra's return, the third pair of weekend concerts will be presented at Symphony Hall on Thursday, October 23 at 2:15 and Saturday, October 25 at 8:30. The concerts will be conducted by the Associate Conductor, Richard Burgin, and the soloist will be Samuel Mayes, the Orchestra's first cellist. The regular Friday afternoon concert has been moved to Thursday afternoon, to enable the Orchestra to travel to New York for a special concert at the United Nations, which will be broadcast all over the world.

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SEP 28 1958

Symphony Season Opens MusicNews

By ROBERT TAYLOR

The opening program of the Boston Symphony Orchestra came in here the other day, and gave rise to reflection on the art of arranging symphony programs. For the opening concert of his 10th season in Boston Charles Munch has chosen Beethoven's "Pastoral" Symphony, Bach's Fourth Suite, and "La Mer" by Debussy. An admirable selection this, apt, varied and comfortable befitting the initial concert of the 78th season. But what really makes it admirable?

For one thing it exhibits design: the classical, the baroque and the impressionist schools. For another it brings the concert to a climactic close on the Debussy; and Dr. Munch's qualities as an interpreter of French music are well-known. The program offers no surprises, but I don't think it should. Obviously it is wrought to show off one of the world's great orchestras in a congenial repertoire from the masters. One would not like to launch the season with, say, a symphony by Sessions.

A few months ago Alexander Williams, the former music critic of The Herald, wrote a letter—alas, too long to print—spiritedly drubbing the new music intorduced by the Symphony last season, the Easley Blackwood Symphony, the Haieff, the Hovhaness. I don't intend to revive a controversy now about music already an accompllished fact, nor to start second-guessing Dr. Munch; but as soon as the season reaches mid-point, the letters will start to arrive complaining that the Boston Symphony Orchestra has scheduled too much new music or choral music or French music or—rarely—too much old music. In programming everyone has an individual concept of the ideal.

And yet there is a definite knack to programming. Irving Kolodin takes up the problem at length in his delightful recent volume of essays "The Musical Life" and he points out what I believe to be some extremely cogent facts about the modern concert scene.

It is a paradox that many of our great musicians are not great program makers. As Mr. Kolodin indicates, the best programs in the past have frequently been constructed by such lesser lights as Damrosch and Henry Wood; and today the most exciting programs (with of course notable exceptions such as Beecham) are being organized by musicians who are honorably but firmly entrenched in a minor rank: Barbirolli, Howard Mitchell, Thomas Scherman.

"I think our audiences," declares Mr. Kolodin, "get far too much 'meaningful' music and not enough that is pleasurable . . . I think (our conductors) have created second-class citizenship in the musical republic for a host of such composers as Grieg, Dvorak, Goldmark, Dukas, Borodin, Albeniz, Chabrier, Chausson, D'Indy, Weber, Mussorgsky, Rimsy-Korsakoff and Liszt. In every case, one overplayed piece (frequently a concerto or an overture) is made to serve for the man's whole output."

There is much truth here, though Dr. Munch's efforts on behalf of D'Indy, Chausson and Liszt have not been neglible. Nor can I agree that "on the day when some of our conductors discover that it is easier to keep an audience interested in music than in conducting, we may see the emergence of a new Beecham or Damrosch." In the case of Dr. Munch, 10 years should have convinced even the most obtuse that the man is a selfless artist of the highest integrity, absolutely and unshakably absorbed in music. For tangible proof to read one paragraph of his book on conducting should suffice.

Chances Limited

Yet when you consider it, the chances for a symphony orchestra to venture very far afield while maintaining the classical traditions in a season of some 25 concerts are limited. The professional critic who is exposed to repetition will heartily second Mr. Kolodin's plaint:

"How often recently has New York or Boston heard Weber's "Preciosa Overture" among repetitions of the Overtures to "Oberon," "Euryanthe," and "Der Freischutz"; Smetana's "Meadows and Forests" rather than the "Moldau"; Strauss's "Macbeth" in addition to "Don Juan" and "Till Eulenspiegel"; Liadov's "Kikimora" "Baba Yaga," or "Enchanted Lake"; . . . Rimsky's "Ivan the Terrible Suite"; Beethoven's "Choral Fantasia"; the Second Symphony of Mendelssohn . . ."

Again, a matter of taste; and for aught I know, since the records aren't at my sidt, the works may have received a recent hearing. Still it's interesting to think that the standard repertoire still has so much to offer. Meanwhile we look forward to another season under Dr. Munch with anticipation and gratitude.

CHARLES MUNCH, director of the Boston Symphony Orchestra, who opens his 10th season, and the orchestra's 78th year, with the Friday afternoon and Saturday evening concerts at Symphony Hall.

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BOSTON, Mass.
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OCT 14 1958

The Roving Eye

By ROBERT TAYLOR

The Symphony That People Seldom See

Since 1951 the public has come to know the Boston Symphony Orchestra in rehearsal through a series of concerts held on Thursday evenings about once a month. But the closed rehearsals of the Orchestra that occur in the Hall in the mornings when the great dusty wine-colored rehearsal curtain hangs across the seats, reveals a side of the Symphony that people seldom see.

One would suppose that the closed rehearsals of the Boston Symphony Orchestra might be rather informal, and in a way they are. The deskmen are dressed in a variety of styles, some flaunting sports shirts, others in conservative business suits. The atmosphere is relaxed, but there is also an air of strict concentration. The special world of the concert artist enfolds the players who are alone with their music as at no other time.

The Hall itself defers to this mood. The rehearsal curtain extends from balcony to balcony above the third row, and seals off the orchestra from the surrounding murk. The rest of the hall is twilit; the plaster Apollos and the eggshell Dianas stare through the shadows; here and there a music critic, a musician, an official of the Hall occupies a lonely seat, and the red Exit signs glow above each door with a bland yet luminous fixity.

High Stool

Beneath the full glare of the stage lights and with the curtain in front, the musicians assume an active and separate identity. Charles Munch in a gray cloth jacket, slacks and shoes with thick, laminated soles, sits before the orchestra on a tall stool. The verb is perhaps inexact, for Dr. Munch actually leans against the stool. When the particular passage being rehearsed goes well, he may unconsciously climb on board and sit there humming as he beats time; when the passage goes poorly he descends and raises his hand.

A noticeable lack of theatrics distinguishes the conductor's demeanour. One has heard so many stories about temperamental leaders who tear a passion to tatters before their men, that one half expects a rough traversal to be followed by a storm of indignation and Dr. Munch lurching through the strings to gaff a hapless violinist. In fact, however, Dr. Munch presents his ideas musically. His voice drifts through the violent hush that follows upon a glowing chord, and the tone is reasonable and calm.

"Slow, fast and slow," he declares. "Eight bars. Don't forget, more on the beat. Now." And he holds up his hands and the orchestra seems to greet him, and a fantastic cascade of sound floods against the curtain until Dr. Munch's baton knocks briskly on the stand, the rapping preternaturally loud and turning off the passage as one might turn off a faucet.

Silent Tribute

The last time we attended a rehearsal of the Boston Symphony Orchestra, the morning began with a moment of silence for the late Paul Federovsky, the veteran violinist who retired from the group a few years ago after a long and distinguished career. This solemn moment served again in a way to emphasize the close-knit institution; and to set it against the larger background, as it were, of mortality, too.

Then the musicians set about their task, 105 men or so of varying tastes and origins, yet each in his own right a virtuoso. Dr. Munch, gazing at the score, leaned raptly back on the stool, and his voice humming dum-da-da-dum accompanied the assured beat. He was tapping his foot, and, occasionally, as he sought some particularly subtle tonal value from one of the choirs, he emphasized the cue and laid a finger upon his ear. At times in the various pauses he would go over a point, speaking rapidly in French.

As the music continued we reflected that it would be difficult to mould such an authoritative instrument as the Symphony. Its true language is sound. One would hesitate to tamper with so delicately balanced an object—even in matters of dress.

Bernstein Garb

Before we arrived at Symphony Hall we had received rumors (later verified) that Leonard Bernstein, the conductor, had managed to get the New York Philharmonic into uniform. Thanks to Mr. Bernstein the New York Philharmonic musician this fall will don a special costume. Off-black trousers and jackets of tropical basket weave have been decreed; the jacket will be vented at the sides with white piping on the cuffs, and a stiff mandarin collar secured with a hook at the Adam's apple.

Now this may be proper for New York, we mused, it may be admirable. The musician's jackets are patterned after the old rehearsal jackets worn by European maestros. But despite tradition one simply cannot picture any member of the Boston Symphony in such a get-up. Probably it's no more conventional than submitting to evening wear, and we are undoubtedly stuffy and out of touch with the times; but all you have to do is experience one Friday afternoon at Symphony to realize that what is fine in New York will never do in Boston.

Even in the informal attire of the closed rehearsal, however, the BSO plays impeccably. We got up and tip-toed through the dark into the corridor. "Molto," Charles Munch was calling behind us. The outpouring of Beethoven's "Pastoral" Symphony distantly surged through the lobby. The hamburger stands and mottled brick of Massachusetts Avenue somehow seemed a trifle less drab.

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HUB SYMPHONY CONCERTS

The Boston Symphony Orchestra launched its 78th season of concerts at Symphony Hall (Oct. 3) under the direction of Dr. Charles Munch who marked his 10th year as the orchestra's music director.

Twenty-four Friday afternoon and Saturday night concerts will be conducted by Dr. Munch, associate Conductor Richard Burgin and guest conductors Sir John Barbirolli, Pierre Monteux, Ference Fricsay and Robert Shaw. Mr. Barbirolli will be making his first appearance with the orchestra.

N. Haven Re

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SEP 14 1958

MUSIC

Concert Series Begins With Danish Orchestra

By GORDON E. ARMSTRONG

As may be noted from the picture display on today's music page, the Woolsey Hall Concert Series this season will present artists and ensembles representative of the leaders in musical entertainment both here and abroad. This is, of course, nothing unusual since these concerts for many years have invariably presented the "Who's Who" of the musical world for patrons here. There are to be the usual seven concerts in the coming series with a nicely calculated balance between returning favorites and established newcomers.

Two European ensembles — the Danish National Orchestra and the I Musici of Rome — will be among the season's newcomers to Woolsey Hall. In fact, ensembles will predominate this year since the celebrated Robert Shaw Chorale and the Boston Symphony are to return, the latter for its regular two seasonal concerts. As for the two scheduled recitalists, pianist Rudolph Serkin and soprano Eleanor Steber; the singer will be the lone new comer to the series though surely her artistry is known to all of us.

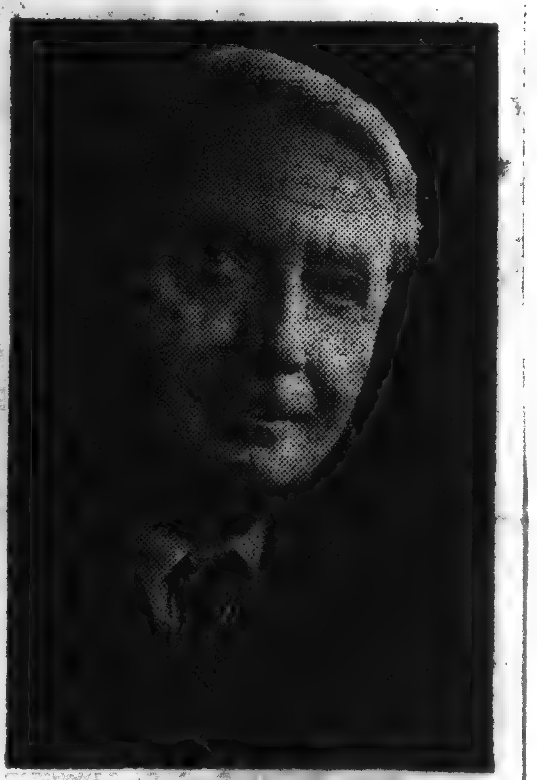
The Danish National Orchestra will open its second American tour here in the first concert on Monday, October 6. The musicians, nearly 100 strong, will arrive in New York by plane the previous day and Woolsey Hall listeners are to be privileged to give them their first formal concerthall welcome of the six-week tour. The orchestra was so well received on its former tour in this country that it is returning once again under the patronage of His Majesty, King Frederik IX of Denmark.

The orchestra made its first American appearance in 1952 and won both listeners and critics everywhere it appeared. The late Olin Downes described the Danish orchestra's Carnegie Hall performance as "a distinguished artistic occasion" and critical response throughout the entire tour was in similar vein. Thomas Jensen, one of the orchestra's two conductors on its previous American tour, is returning with the musicians. The other conductor is to be John Frandsen, conductor of the Royal Opera in Copenhagen, who will be making his American debut in Woolsey Hall on Oct. 6. It should be noted that this first concert of the Woolsey series is to be given on a Monday evening, rather than the usual Tuesday evening. The change was necessary since the date was the only one available in the completely sold-out tour.

ELEANOR STEBER COMING OCT. 28

Though Eleanor Steber, the artist of the second event on Oct. 28, will make her first Woolsey Hall appearance at that time, there are few music devotees who are not familiar with both her personal and professional charms. The lovely and accomplished soprano of the "Met" and the Chicago Lyric Opera has made many TV appearances in recent years. She has made over 40 appearances alone on The Voice of Firestone and viewers of such TV programs as "Toast of the Town," "The Comedy Hour," "The Milton Berle Show," and others have been thrilled by her brilliant voice and radiant personality. She has performed with practically all of the world's leading orchestras and conductors and has demonstrated a versatility in satisfying listeners with a wide variety of tastes.

BOSTON SYMPHONY SCHEDULED TWICE


CHARLES MUNCH

The Boston Symphony will make its first appearance of the series in the third concert on Nov. 11. It is always a privilege to hear this world-famous orchestra and we here are particularly fortunate in having a "double visit" each season. Dr. Munch and the Boston musicians will be back on Tuesday evening, March 10, to give the final program of the series. The programs for these concerts are not known at the present time, but one listener, at least, hopes that the orchestra will play more provocative works than it did at the recent Berkshire Music Festival. It usually does!

Speaking of programs, the writer recalls a conversation with Rudolph Serkin at the conclusion of his most recent recital here. I asked him why he confined his programs to the three "B's" and didn't give us a bit of Bartok, Hindemith, Ravel, or perhaps Villa-Lobos. He replied that he had played some contemporary works early in his career but he had found that audiences preferred offerings from the standard repertory. However, he said that one day he might play a modern piece for us and his recital here on Dec. 2, as the fourth event of the series, might be "that time." Actually, of course, whatever this magnificent pianist plays is a treat to the ear and in that sense his program will be "the least of my worries." He's the greatest!

MUSICAL AMERICA
NEW YORK, N. Y.

NOV 1 1958

Munch Opens Boston Season; Cliburn Makes Local Bow

By Cyrus Durgin

Charles Munch

Boston.—Charles Munch returned to the stage of Symphony Hall on Friday afternoon, Oct. 3, for the first time since last mid-April, when exhaustion and a rumored heart attack had forced him to relinquish the remaining concerts of the Boston Symphony season.

The opening of the 78th season of the orchestra found him looking rested (as had been the case in Tanglewood three months earlier) and in his finest musical form. The opening program was of conservative cast and brought the D major Suite, No. 4 of Bach; "La Mer" by Debussy; and Beethoven's "Pastoral" Symphony.

Seldom if ever had Mr. Munch conducted better than at this concert. There was no overdriving, the tempos were right (in the Beethoven more on the slow than the fast side, which was unusual for Mr. Munch), the tone poised, sweet, and rich. "La Mer" was peculiarly a triumph, clear in texture, remarkably integrated in rhythm, and of an elemental interpretative nature, but neither exaggerated nor coarse.

That week end was extremely busy for the conductor and the Boston Symphony, for after the Friday and Saturday concerts, they were concerned with two additional performances for the orchestra's pension fund, at Symphony Hall Sunday afternoon, Oct. 5, and Monday evening, Oct. 6. Each had been sold out a week previously.

Plays Schumann Concerto

These pension fund concerts were the occasion of Van Cliburn's first appearance in Boston. The pianist played two concertos, the A minor of Schumann, and Rachmaninoff's D minor, No. 3. Mr. Munch opened the program, which was heard at each concert, with Berlioz's "Roman Carnival" Overture.

All the intense limelight and publicity fanfare directed upon Mr. Cliburn since his triumph in Russia has not affected either his ego or his music, so far as I could judge. I found his playing clean, musical, modest, always an integral part of the artistic whole, never "solo" in the sense of showy virtuosity to orchestral accompaniment.

Until Leonard Bernstein took the New York Philharmonic upon a brief pre-New York season tour, Boston had not heard that ensemble in a decade. At Symphony Hall on Sept. 26, the Philharmonic proved itself again a great and a reborn orchestra.

Respect for Bernstein

If I mistake not, Mr. Bernstein has established himself in every way as boss, and the musicians respect him. For Bernstein they played superbly, with a deep, refined tone, clean detail, and invariably with unmistakable sensitivity. I suspect that New York now faces an era new and glorious in its promise of exalted music-making.

The Boston program consisted of Berlioz's "Roman Carnival" Overture; Charles Ives's Second Symphony, new to this city; and the Tchaikovsky F minor Symphony, read with a glory, tonal and interpretative, of which Mr. Bernstein's musical godfather, the late Serge Koussevitzky, would have been wholeheardly proud.

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OCT 30 1958

the LOOKOUT

The Sound and Vision Blend

Next Sunday afternoon, what is considered to be one of the world's three greatest symphony orchestras will again hold enthralled in its golden shower of music the hundreds in the huge hall who sit shoulder to shoulder, yet oblivious of each other, drawn by the reins of sound into their own worlds of absorption.

Deep in reminiscence or imaginary realism, some will be brought back to the reality of their surroundings only by the hail of applause which bursts forth at the end of a number. Others will sit, bathed in beauty, with no thoughts but the reaction of the senses to the music, joy, sorrow, excitement, peace. Many, far more objective, will listen analytically to the compositions, heeding individual notes and passages and the interplay of the instruments.

SOME WILL PASS through all three attitudes during the length of the concert. But no matter in what way each person may derive his pleasure I am sure there will be no audience that enjoys itself more at any of the concerts given by the Boston Symphony Orchestra than will the Sunday afternoon one. Everyone is there simply because he loves the music. Each concert is a precious experience to him. The fact that there are only six concerts in this series during the season makes each one prized, for what is rare becomes treasured.

I WISH for just one concert I could put into the seat of every devoted attendant someone who enjoys music but has never attended the Symphony because he felt he could not "understand" it or have the patience to sit through such long numbers. Years ago I was one of these until I discovered that music, like any beauty, appeals to and affects the senses. Long before I found that knowledge of a composition, that is, what the music represented to the composer or what he was trying to convey by it, added to my listening pleasure, I fully enjoyed, by giving freedom to my senses, the wonderful concordant sounds in themselves. The fact that I could not play a musical instrument or read music or understand its construction in no way lessened the delight I experienced.

THE DICTIONARY gives this definition to symphony: a harmony of sounds, vocal or instrumental or both, and, as used in music, an instrumental composition written in sonata form for a full orchestra.

It defines a sonata as an extended composition for one or more instruments having three or four movements (separate divisions) which are contrasting in rhythm. What could be more delightful then than to hear music in symphonic form? It is played by a full orchestra, which includes a larger number and variety of instruments than an ordinary orchestra, therefore producing fuller sound and greater variation. And how much more pleasurable it is to hear more ot a number, longer in playing time, than it is to hear only short pieces, leaving you longing for for more.

I BELIEVE the critic discourages hundreds of people from going to symphony concerts by indicating that it is something which must be technically understood to be enjoyed, and that such music is for the musician, the music student or the critic. These individuals appreciate the music in a different way than does the layman, who feels joy purely through his reactions to the beautiful sounds. When the music starts each will respond in his own way, important to him and not to be scorned by the other.

Observe a Sunday afternoon audience in Symphony Hall. You will see the old, the young, the college student, the professor, the sophisticated and the simple, the sleek model and the little old maid who lives alone and is shabby, the cocktail party trotter and the priest, the housewife and the professional, the business man and the intellectual, the man who is himself incapable of producing music and the musician. Many different types, all feeling happiness in the same thing.

It has been announced that there were still a few tickets left for the six Sunday afternoon concerts by the Boston Symphony, roughly one a month, the last in April. How I should like to see these bought by people who have never before gone to symphony concerts!

THE JAZZ enthusiast would be surprised to find what he likes in Honegger or Stravinsky. The man who loves religious music would find his desires filled by Bach. The romanticist would be satisfied with Beethoven or Brahms. The dance music fan could ask for nothing more inviting than Tchaikovsky's lovely ballet tunes. And who knows, the rock 'n' roll addict might find glee in Ravel, too. Most of them would be tapping a toe, or drumming a finger, or surreptitiously waving a hand in restrained imitation of the conductor. I have no doubt that in April they would start impatiently watching for the date of the first fall concert.

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At 3 o'clock on November 2 the glorious cascade of magnificent harmony will enfold nearly 3,000 people, in a world apart a few feet from the rattle of a big city.

E. P. McL.

N. Haven Railroad 10/1958

HUB SYMPHONY CONCERTS

The Boston Symphony Orchestra launched its 78th season of concerts at Symphony Hall (Oct. 3) under the direction of Dr. Charles Munch who marked his 10th year as the orchestra's music director.

Twenty-four Friday afternoon and Saturday night concerts will be conducted by Dr. Munch, associate Conductor Richard Burgin and guest conductors Sir John Barbirolli, Pierre Monteux, Ference Fricsay and Robert Shaw. Mr. Barbirolli will be making his first appearance with the orchestra.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

SEP 14 1958

MUSIC

Concert Series Begins With Danish Orchestra

By GORDON E. ARMSTRONG

As may be noted from the picture display on today's music page, the Woolsey Hall Concert Series this season will present artists and ensembles representative of the leaders in musical entertainment both here and abroad. This is, of course, nothing unusual since these concerts for many years have invariably presented the "Who's Who" of the musical world for patrons here. There are to be the usual seven concerts in the coming series with a nicely calculated balance between returning favorites and established newcomers.

Two European ensembles — the Danish National Orchestra and the I Musici of Rome — will be among the season's newcomers to Woolsey Hall. In fact, ensembles will predominate this year since the celebrated Robert Shaw Chorale and the Boston Symphony are to return, the latter for its regular two seasonal concerts. As for the two scheduled recitalists, pianist Rudolph Serkin and soprano Eleanor Steber; the singer will be the lone new comer to the series though surely her artistry is known to all of us.

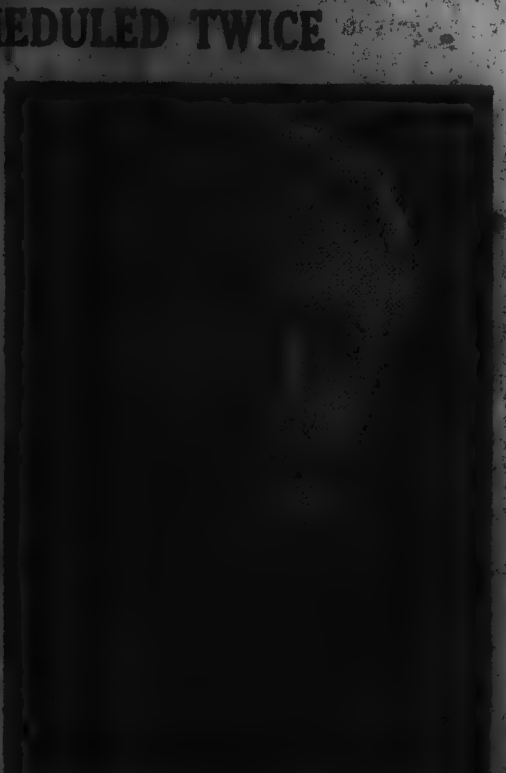
The Danish National Orchestra will open its second American tour here in the first concert on Monday, October 6. The musicians, nearly 100 strong, will arrive in New York by plane the previous day and Woolsey Hall listeners are to be privileged to give them their first formal concerthall welcome of the six-week tour. The orchestra was so well received on its former tour in this country that it is returning once again under the patronage of His Majesty, King Frederik IX of Denmark.

The orchestra made its first American appearance in 1952 and won both listeners and critics everywhere it appeared. The late Olin Downes described the Danish orchestra's Carnegie Hall performance as "a distinguished artistic occasion" and critical response throughout the entire tour was in similar vein. Thomas Jensen, one of the orchestra's two conductors on its previous American tour, is returning with the musicians. The other conductor is to be John Frandsen, conductor of the Royal Opera in Copenhagen, who will be making his American debut in Woolsey Hall on Oct. 6. It should be noted that this first concert of the Woolsey series is to be given on a Monday evening, rather than the usual Tuesday evening. The change was necessary since the date was the only one available in the completely sold-out tour.

ELEANOR STEBER COMING OCT. 28

Though Eleanor Steber, the artist of the second event on Oct. 28, will make her first Woolsey Hall appearance at that time, there are few music devotees who are not familiar with both her personal and professional charms. The lovely and accomplished soprano of the "Met" and the Chicago Lyric Opera has made many TV appearances in recent years. She has made over 40 appearances alone on The Voice of Firestone and viewers of such TV programs as "Toast of the Town," "The Comedy Hour," "The Milton Berle Show," and others have been thrilled by her brilliant voice and radiant personality. She has performed with practically all of the world's leading orchestras and conductors and has demonstrated a versatility in satisfying listeners with a wide variety of tastes.

BOSTON SYMPHONY SCHEDULED TWICE



CHARLES MUNCH

The Boston Symphony will make its first appearance of the series in the third concert on Nov. 11. It is always a privilege to hear this world-famous orchestra and we here are particularly fortunate in having a "double visit" each season. Dr. Munch and the Boston musicians will be back on Tuesday evening, March 10, to give the final program of the series. The programs for these concerts are not known at the present time, but one listener, at least, hopes that the orchestra will play more provocative works than it did at the recent Berkshire Music Festival. It usually does!

Speaking of programs, the writer recalls a conversation with Rudolph Serkin at the conclusion of his most recent recital here. I asked him why he confined his programs to the three "B's" and didn't give us a bit of Bartok, Hindemith, Ravel, or perhaps Villa-Lobos. He replied that he had played some contemporary works early in his career but he had found that audiences preferred offerings from the standard repertory. However, he said that one day he might play a modern piece for us and his recital here on Dec. 2, as the fourth event of the series, might be "that time." Actually, of course, whatever this magnificent pianist plays is a treat to the ear and in that sense his program will

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MUSICAL AMERICA
NEW YORK, N. Y.

NOV 1 1958

Munch Opens Boston Season; Cliburn Makes Local Bow

By CYRUS DURGIN

Charles Munch

Boston.—Charles Munch returned to the stage of Symphony Hall on Friday afternoon, [illegible] for the first time since last [illegible], when exhaustion and a [illegible] attack had forced him to [illegible] the remaining concerts of the Boston Symphony season. [illegible]

The opening of the [illegible] season of the orchestra found [illegible] rested (as had been the case [illegible] glewood three months [illegible]) [illegible] his finest musical form. The [illegible] program was of conservative cast [illegible] brought the D major Suite, No. [illegible] of Bach; "La Mer" by Debussy; and Beethoven's "Pastoral" Symphony.

Seldom [illegible] ever had Mr. Munch conducted better than at this concert. There was no [illegible] the tempos were right (in the Beethoven more on the slow than the fast side, which was unusual for Mr. Munch), the tone poised, sweet, and rich. "La Mer" was peculiarly a triumph, clear in texture, remarkably integrated in rhythm, and of an elemental interpretative nature, but neither exaggerated nor coarse.

That week end was extremely busy for the conductor and the Boston Symphony, for after the Friday and Saturday concerts, they were concerned with two additional performances for the orchestra's pension fund, at Symphony Hall Sunday afternoon, Oct. 5, and Monday evening, Oct. 6. Each had been sold out a week previously.

Plays Schumann Concerto

These pension fund concerts were the occasion of Van Cliburn's first appearance in Boston. The pianist played two concertos, the A minor of Schumann, and Rachmaninoff's D minor, No. 3. Mr. Munch opened the program, which was heard at each concert, with Berlioz's "Roman Carnival" Overture.

All the intense limelight and publicity fanfare directed upon Mr. Cliburn since his triumph in Russia has not affected either his ego or his music, so far as I could judge. I found his playing clean, musical, modest, always an integral part of the artistic whole, never "solo" in the sense of showy virtuosity to orchestral accompaniment.

Until Leonard Bernstein took the New York Philharmonic upon a brief pre-New York season tour, Boston had not heard that ensemble in a decade. At Symphony Hall on Sept. 26, the Philharmonic proved itself again a great and a reborn orchestra.

Respect for Bernstein

If I mistake not, Mr. Bernstein has established himself in every way as boss, and the musicians respect him. For Bernstein they played superbly, with a deep, refined tone, clean detail, and invariably with unmistakable sensitivity. I suspect that New York now faces an era new and glorious in its promise of exalted music-making.

The Boston program consisted of Berlioz's "Roman Carnival" Overture; Charles Ives's Second Symphony, new to this city; and the Tchaikovsky F minor Symphony, read with a glory, tonal and interpretative, of which Mr. Bernstein's musical godfather, the late Serge Koussevitzky, would have been wholeheardly proud.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,351

OCT 30 1958

the LOOKOUT

The Sound and Vision Blend

Next Sunday afternoon, what is considered to be one of the world's three greatest symphony orchestras will again hold enthralled in its golden shower of music the hundreds in the huge hall who sit shoulder to shoulder, yet oblivious of each other, drawn by the reins of sound into their own worlds of absorption.

Deep in reminiscence or imaginary realism, some will be brought back to the reality of their surroundings only by the hail of applause which bursts forth at the end of a number. Others will sit, bathed in beauty, with no thoughts but the reaction of the senses to the music, joy, sorrow, excitement, peace. Many, far more objective, will listen analytically to the compositions, heeding individual notes and passages and the interplay of the instruments.

SOME WILL PASS through all three attitudes during the length of the concert. But no matter in what way each person may derive his pleasure I am sure there will be no audience that enjoys itself more at any of the concerts given by the Boston Symphony Orchestra than will the Sunday afternoon one. Everyone is there simply because he loves the music. Each concert is a precious experience to him. The fact that there are only six concerts in this series during the season makes each one prized, for what is rare becomes treasured.

I WISH for just one concert I could put into the seat of every devoted attendant someone who enjoys music but has never attended the Symphony because he felt he could not "understand" it or have the patience to sit through such long numbers. Years ago I was one of these until I discovered that music, like any beauty, appeals to and affects the senses. Long before I found that knowledge of a composition, that is, what the music represented to the composer or what he was trying to convey by it, added to my listening pleasure, I fully enjoyed, by giving freedom to my senses, the wonderful concordant sounds in themselves. The fact that I could not play a musical instrument or read music or understand its construction in no way lessened the delight I experienced.

THE DICTIONARY gives this definition to symphony: a harmony of sounds, vocal or instrumental or both, and, as used in music, an instrumental composition written in sonata form for a full orchestra.

It defines a sonata as an extended composition for one or more instruments having three or four movements (separate divisions) which are contrasting in rhythm. What could be more delightful then than to hear music in symphonic form? It is played by a full orchestra, which includes a larger number and variety of instruments than an ordinary orchestra, therefore producing fuller sound and greater variation. And how much more pleasurable it is to hear more of a number, longer in playing time, than it is to hear only short pieces, leaving you longing for for more.

I BELIEVE the critic discourages hundreds of people from going to symphony concerts by indicating that it is something which must be technically understood to be enjoyed, and that such music is for the musician, the music student or the critic. These individuals appreciate the music in a different way than does the layman, who feels joy purely through his reactions to the beautiful sounds. When the music starts each will respond in his own way, important to him and not to be scorned by the other.

Observe a Sunday afternoon audience in Symphony Hall. You will see the old, the young, the college student, the professor, the sophisticated and the simple, the sleek model and the little old maid who lives alone and is shabby, the cocktail party trotter and the priest, the housewife and the professional, the business man and the intellectual, the man who is himself incapable of producing music and the musician. Many different types, all feeling happiness in the same thing.

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E. P. McL.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

SEP 30 19

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The program will include Beethoven's "Pastoral" Symphony No. 6, Bach's Fourth Suite and "La Mer" by Debussy.

The same program will be presented next Tuesday night when Dr. Munch opens the Tuesday evening series.

On Friday afternoon and Saturday night, Oct. 10 and 11, Dr. Munch's program will include Mozart's "Haffner" Symphony, Honegger's Fifth Symphony and the Fourth Symphony of Brahms.

The orchestra will tour the Midwest beginning Oct. 14.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

OCT 2 1958

Boston Symphony Programs Set By Dr. Charles Munch

Charles Munch this week announced the opening programs of his tenth season as music director of the Boston Symphony Orchestra.

The first pair of Friday afternoon and Saturday evening con- orchestra's 78th season will take place at Symphony Hall tomorrow at 2:15 and Saturday at 8:30. The program will include Beethoven's "Pastoral" Symphony No. 6, Bach's Fourth Suite and "La Mer" by Debussy.

Dr. Munch will open the Tues-

Continued on Page Five

6

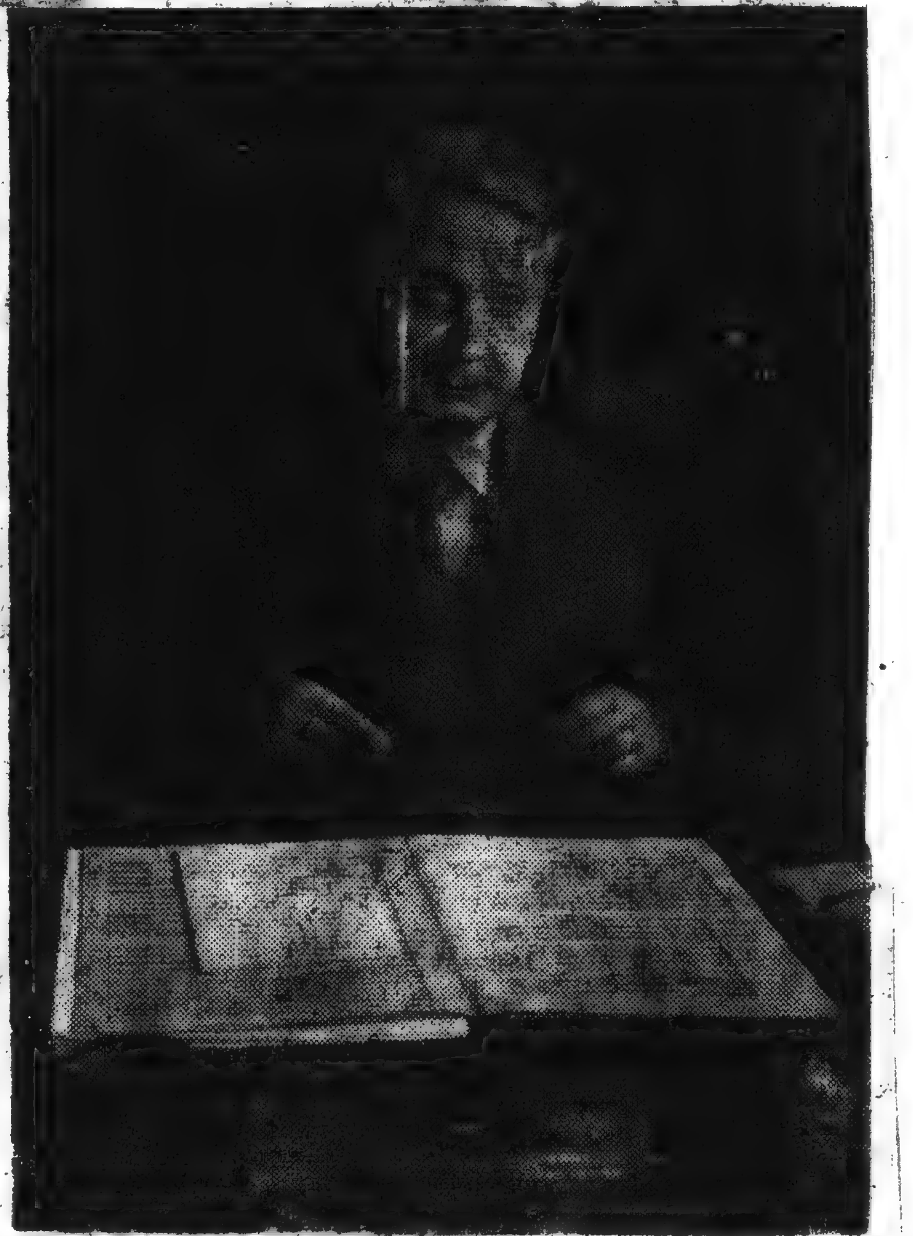
Honegger's Fifth Symphony and the Fourth Symphony of Brahms.

The orchestra will tour the Middle West beginning on Oct. 14, visiting Rochester, N. Y., Columbus and Toledo, Ohio, Detroit, Ann Arbor and East Lansing, Michigan.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

558

B.S.O. Concerts Begin on Friday —



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For his second program, at the "regular" concerts of Oct. 10 and 11, Dr. Munch will perform Mozart's "Haffner" Symphony, the Fifth Symphony of Honegger, and Brahms' Fourth Symphony, in E minor.

The Boston Symphony will make its first tour of the season, through the mid-West, beginning Oct. 14.

This season also will be Dr. Munch's 10th as music director of the orchestra.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

SEP 29 1958

Music and Musicians

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Recorder Classes

An ancient flutelike instrument, the recorder, currently enjoying a surge of popularity, may be a solution for parents and children who are looking for a family musical activity they can learn and enjoy at home, according to Max Kaplan, director of the new Arts Center at Boston University's School of Fine and Applied Arts, 857 Commonwealth Avenue.

Inexpensive, easy-to-learn, and providing a challenge to advanced performers, the recorder is a full-fledged musical instrument which can be played in groups or alone.

Interested groups can also enroll in the Boston University course, "Recorder for the Family," and arrange to be taught in a private home at a convenient hour, according to Dr. Kaplan. To cope with the revived interest in the recorder, a broad program of instruction is being introduced at the Arts Center including private lessons, a recorder class for children on Saturday mornings, and two instruction classes for adults, meeting on Mondays and Thursdays from 7:30-8:30 p.m. at the center.

Recorder instruction will be by Elna Sherman of Jamaica Plain, Mass., concert artist, teacher, composer, and visiting lecturer at Boston University. Miss Sherman, a graduate of the Juilliard School of Music and Boston University, is the director of the Boston Recorder Consort and Baroque Ensemble, and was a leader in the formation of the Boston chapter of the American Recorder Society.

More information about the courses or enrollment may be obtained by calling the Arts Center at COpley 7-2100, extension 211, or Miss Sherman at JAmaica 2-9271.

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Concerts at Wellesley

Blanche Thebom, Metropolitan mezzo-soprano, will open the Wellesley Concert Series at Alumnae Hall, Wellesley College on Oct. 29. Other concerts in the series will be presented by the Beaux Arts Trio on Nov. 19; Paul Badura-Skoda, pianist, on Feb. 17; and Andrés Segovia, guitarist, on April 21.

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French Chamber Music

A program of French chamber music, under the direction of Roger Voisin, will be presented by the New England Conservatory of Music on Wednesday evening, Oct. 1, in Jordan Hall at 8:30. Tickets are not required. The program:

Trois Pièces Brèves for flute, oboe, clarinet, and bassoon .... Ibert
La Cheminée Du Roi René for flute, oboe, clarinet, horn, and bassoon .... Milhaud
Concertino for piano and orchestra .... Françaix
Lied et Scherzo for double wind quintet with solo horn, Op. 54 .... Schmitt
Gymnopédies for chamber orchestra .... Satie
Divertissement for chamber orchestra .... Ibert

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

OCT 3 1958

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

OCT 20 1958

The Rhapsody of Fall

To the Editor of The Herald:

Friday afternoon . . . a crisp, cool day, a brisk walk down Mt. Vernon Street to Beacon, across the Public Gardens to Arlington, up Newbury Street, over to Copley Square and down Huntington Avenue—just in time to get in line for a sixty-cent rush seat!

Wonder what fall means to most people? To me it means the beginning of another season of the Boston Symphony Orchestra! Bach! Debussy! Beethoven! Bravo! Bravo! And thanks, Charles Munch and the Boston Symphony Orchestra for a magnificent, inspiring, beautiful fall afternoon at your Symphony Hall!

NA[illegible] SNEIDER.

Boston.

TOP QUALIT
LIVE
LOBS

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

SEP 30 1958

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Boston Symphony

Continued from Page One

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Sunday Globe
BOSTON, Mass.
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NANCY SNEIDER.

Boston.

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Herald 10/14/58

Music Answers European View

By ROBERT TAYLOR

Coming on the heels of the New York Philharmonic, the appearance of the Chicago Symphony Orchestra in Symphony Hall last week afforded Bostonians a chance to listen to three orchestras of the first class within a short period of time. The auditory image of each did not have a chance to fade or be distorted; and proved how facile are the customary European generalizations that our orchestras are unexcelled at brilliant surfaces, but seldom bring out the profound.

The character of the Philharmonic, the Boston, and the Chicago is as different as an Eskimo is from a Hottentot or a Slav. It is dangerous to generalize about symphony orchestras, but it may be said with some trepidation that the Philharmonic is the most "American"-sounding of the three; the Boston more in the tradition of French orchestras, and the Chicago is a distinctly German organization.

There are nuances, of course, that temper such sweeping statements, still all three orchestras derive a great deal of their flavor from the varying temperaments of the conductors. Last week in the New York Herald Tribune" Fritz Reiner, the Chicago's conductor, discussed with music writer, Jay Harrison, the question of "what makes a great symphony orchestra," and his answers shed light on the particular strength of the Chicagoans.

Selecting Players

"A careful choice of replacements," stated Mr. Reiner, "is the secret of an orchestra's constant improvement. I do not mean you must select only young men in exchange for older ones, for youth, though it is valuable, is not the only criterion I have when I make a change. There are other assets such as quality of tone, general experience, adaptability and personal character. Adaptability? By that I mean the ability of a player to adapt his tone to—and blend it with—the other members of his section. Mostly that is a question of good will on the part of the player."

And quality of tone is certainly the forte of the Chicagoans.

A heavily - accented bass groundswell (nine double basses) distinguishes the full-bodied sonorities the orchestra achieves. The balance is not particularly novel — though slightly different from the Boston—with the harps and tympani at upper stage right and the basses opposite. But the mellowness of the orchestra is something unique, and its conductor gives it enormous scope, building upon the sonorities to his own highly individual purpose.

Of the three orchestras I'd say the Boston has far the best string section, indeed incomparable, with the Chicago next in sheer lustre, and then the Philharmonic. However, the Philharmonic woodwinds impressed me particularly, and Id give them a shade of the preference here. The brass of the Boston and the Chicago orchestras is virtually at par, though again generalities are perilous since, for example, the Boston trumpets have a more forceful and incisive authority.

In terms of the repertoire, the Philharmonic seems to surpass in the presentation of music of a markedly passionate and romantic hue such as the Tchaikowsky Fourth; the Boston in music of extreme refinement and clarity such as Debussy's "La Mer"; and the Chicago in music with a thick tonal impasto such as Strauss's "Ein Heldeleben." Who is to say which is the "greatest"?

On Records

On records this week Angel has released a posthumous tribute to the late conductor, Guido Cantelli, who was killed in the crash of an air liner in Paris, in 1957. Those who recall Cantelli's guest appearances with the Boston Symphony Orchestra fiveyears ago will be particularly moved by this treatment of Beethoven's Seventh Symphony with the Philharmonia, which preserves the lucidity and brio that were the hallmark of Cantelli's style. The recording is excellent.

The hi-fi enthusiast will undoubtedly be delighted by another Angel disc which features the band of La Guard Republicain of Paris playing martial airs of the chasseur and foot regiments: another first - rate job of reproduction; and it is of interest to note that Victor has released in stereo the superlative Boston Symphony "Harold in Italy" with William Primrose as viola soloist. Other stero releases this week (also available in monaural) include "Peter and the Wolf," with the Vienna State Orchestra and Boris Karloff as narrator, and Anatol Fistoulari conducting orchestral transcriptions of four Liszt Hungarian Rhapsodies. The label is Vanguard and the "Peter" strikes me as the definitive performance of the work.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

OCT 4 1958

Boston Symphony Orchestra

Munch Begins 78th Season

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, began yesterday at Symphony Hall its 78th season. The program, which will be repeated tonight at 8:30, is as follows: Bach: Suite No. 4, in D major; Debussy: "La Mer"; Beethoven: "Pastoral" Symphony, No. 6, in F major.

By CYRUS DURGIN

Two of the three Bs—Bach and Beethoven—plus the near-classic modern, Debussy, furnished the music for the beginning, yesterday afternoon, of the Boston Symphony Orchestra's 78th season. This occasion also was the outset of Charles Munch's 10th year as music director. When first he appeared on stage, the orchestra quickly rose in greeting, followed a second later by the entire audience in Symphony Hall.

Not since last mid-April had Dr. Munch been seen upon this stage, for exhaustion and what was said to have been a mild heart attack had forced him to relinquish the final concerts of last season. Yesterday he looked rested and well—as, indeed, he had at Tanglewood during the Summer. His conducting also seemed to indicate a state of excellent health, for though powerful it was free of that sense of nervous restlessness which now and again carries him away.

Actually, there have not been many times in the past when Dr. Munch has exceeded the quaitly of yesterday's music-making. There was no strain; the tempi were right, never hurried; everything sang like music; the tone the conductor summoned was noticeably gentler and richer than usual.

He was content to let Bach's somewhat roughly homespun texture in the Suite No. 4 emerge as it would, without artificial refinements of instrumental balance. Nonetheless, the separate voices ran with sufficient clarity and with a delightful natural ease of rhythm. The resulting simplicity was a joy.

I never have heard such a performance of "La Mer." Munch has done it well before, but this time he scaled new heights with Debussy's great tonal expression of the sea in its moods of gentleness and terrible strength. This performance was unique in that while it captured the fundamental depictive quality and was never slicked over for the sake of elegant detail, it was not coarse, either.

Call this reading elemental and you will be about right. There was a real rhythmic groundswell, issuing correctly and naturally out of the music. At the end, the play of wind and water was uncanny and overwhelming.

If Dr. Munch always conducted Beethoven with such beautiful style, such a blend of organic development and unforced vitality, as he conducted the "Pastoral" yesterday, he would be an unassailably great master with this composer. Here was a performance which lacked nothing, which recognized and respected the inward nature of the work and treated it accordingly.

Next week Dr. Munch will present Mozart's "Haffner" Symphony, the Fifth Symphony by Honegger, and the Fourth Symphony of Brahms.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

CT 4 1958

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the first concert of the 78th season in Symphony Hall yesterday afternoon. The program:

Suite No. 4 in D major .... Bach
"La Mer," Three Orchestral Sketches .... Debussy
Symphony No. 6 in F major, "Pastoral" Op. 68 .... Beethoven

By ROBERT TAYLOR

The grandeur of the Boston Symphony Orchestra is revealed in the first concert of the season as at no other time during the year. After 15 concerts, say, or 20, the orchestra's uniform level tends to stretch out like a mountain range; but the first concert is always an isolated peak, which one discovers anew, by its nobility and beauty.

And so it was yesterday afternoon as a rising ovation greeted Charles Munch, approaching the conductor's stand for the start of his 10th season here. The occasion also launched the orchestra's 78th year, and by the end the incomparable quality of the playing was again as marked as it must have been when Sir George Henschel on that distant October day in 1881 beat the opening bars of Beethoven's Overture, "Consecration of the House."

Ahead of Dr. Munch and the orchestra lay a staggering schedule— five concerts in five days. If the impending mass of the burden cast a shadow, it was not evident in the verve, the radiance and authority of the musicians. For the first time in recent memory the orchestra showed no changes of personnel: the men played together, indeed, as though they had been making music with a lifetime rapport.

The program embraced nothing off the beaten track: the first concert of the season is no time for shock effects. Since each concert presents a central problem, however, the problem here was to expose new facets of the familiar, the final word of the Bach, the to make us hear and experience the music as a continuous revelation. It might be imagined that Debussy and the Beethoven has been uttered. Yesterday the Boston Symphony proved this a fallacy.

The weakest part of the program it seemed to me was Bach's Suite No. 4, in D major. Dr. Munch's selection of the various choirs was apt and the Bach ensemble exhibited a fine balance. The tempo on the other hand strayed—particularly in the Gavotte—dangerously close to the laggard. The interpretation displayed massive strength, and its virtues were solid and four-square. What one missed in the opening dance forms of the suite was the tart, rococo elegance that distinguishes even its stateliest moods, and which brought it to a glittering conclusion.

Debussy's "La Mer," though, left no room for controversy. This was a flawless performance that soared and sparkled with exquisite tints. The conductor's conception was magnificent, and the entire score was informed with a sense of tonal mystery. At the same time, the work contained a tension and a controlled emotional vigor relating its pictorial elements to a profound and essentially individual approach.

In Beethoven's "Pastoral" Symphony the treatment was dynamic and its contour was crisp and brilliant—a Beethoven, perhaps, in the French manner. And yet one could discern unusual richness and lambency in the strings. In the thunderstorm the depth and color of the orchestra was astounding; and as the symphony achieved a final unity it could be noted that Charles Munch had lent the work a sonority unique in the orchestra's recent annals. For this was not a secco Beethoven, but one which, building on an elegant dry basis, reached out toward the bigger Koussevitzky sound.

Nonetheless, it was wholly Dr. Munch's performance, surcharged with his character and yet given a stirring and larger dimension than in the past. When it was over, in the brief instant between the music and the applause, we heard someone mutter "Wonderful!" in the row ahead. That was the way we felt about it, too.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

OCT 4 1958

Society ◆ Van Wyck Mason and Bride Off to England After Wedding

By MARJORIE W. SHERMAN

On their way to England are Col F. van Wyck Mason and his bride, the former Jeanne-Louise Hand, who were married on Friday at historic King's Chapel in Boston. Rev. Dr. Joseph Barth performed the early evening ceremony. The wedding march was composed by Francis Payne Mason, Col Mason's father. A reception followed at the Ritz Carlton.

Col Mason was born in Boston and received his BS from Harvard. During World War I he was a second lieutenant with the A.E.F. Interpreters and during World War II was a colonel on the General Staff. He has been decorated with the Medaille de Sauvetage, Croix de Guerre, Palmes Academique and Legion of Honor. He is a Fellow of the American Geographic Society and a member of the Loyal Legion.

Mrs. van Wyck Mason is a graduate of Villa Julie Junior College, Maryland, and the University of Arizona. She also has studied at the Tokyo Imperial School of Ballet.

The bride wore pink satin and carried a prayerbook with lilies-of-the-valley. Mrs. Will Jamison of Greensburg, Pa., was her sister's honor attendant, and bridesmaids were Miss Jill Jamison and Miss Christie Mason.

Air Force Capt F. van Wyck Mason 2d flew from Germany to be best man for his father. Ushers included Robert A. Mason, W. Brown Jamison, Lebaron Barker, Harold Matson, Arthur Thornhill Jr., William C. Prescott, Herbert E. Harrington, Frederic van Hogendorp, Edward E. Yaggy Jr., Warren Webster Jr. and Gen C. Coudert Nast.

After a wedding trip to Prince Edward Island, New York and England, the couple will live at Col Mason's residence, "Hampton Head," Southampton, Bermuda.

PART OF A PATTERN in Boston for 78 years, the Friday Afternoon Symphony is still one ~~of the great~~ privileges of our time. At least three generations were in the big, familiar Symphony Hall yesterday afternoon, standing in the traditional greeting to Charles Munch as the season opened with a round of applause and the Bach Suite No. 4.

This is Dr. Munch's tenth year, yet many a memory on this first program day went to Serge Koussevitzky and many an affectionate glance to the first balcony where Mme. Koussevitzky almost invariably is.

In the seats where she listened to her own first Symphony concerts, beautiful Mrs. Ronald T. Lyman Jr. sat yesterday with her young son, fourth generation of Lymans to be Symphony-goers on Friday afternoons. Mrs. Moses Williams and her son Alex were in familiar aisle seats and near them as usual, Mrs. Robert H. Stevenson and many another Friday neighbor of a quarter century and more—the Edward Tafts, Hallowells, Saltonstalls, Coolidges, Burrs, attractive Mrs. Charles Devens and her mother, Mrs. Samuel Wolcott, and hundreds more.

SOME HURRIED to Symphony from the chairmen's meeting of the Boston City Federation of Organizations at the Sherry Biltmore just down Mass. av. where G.E.'s Norman Randall gave some lucid answers to some muddled Massachusetts tax problems. His hostess was the Federation's able, pretty president, Mrs. George F. Wilkins.

Mr. Randall urged his intent audience (whose object is service and united action, and whose affiliates represent more than 90,000 women) to "remember that you can't borrow forever," that it is every citizen's turn to speak up about spending his—or her—tax money, that corportions, too, are people and as people, pay the highest taxes in Massachusetts.

(Loring)

AN OCT. 5 WEDDING is planned by Miss Joan Phyllis Plapis, daughter of Mrs. John C. Plapis of Quincy, who is announcing her engagement to James Anthony Byron, son of Mr. and Mrs. Daniel S. Byron of Quincy.

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAY 22 1958

Van Cliburn for Symphony; Mason Series Announced

Van Cliburn, the 23-year-old Texas pianist who recently won the International Tchaikovsky Piano Competition in Moscow, will make his first Boston appearance with the Boston Symphony Orchestra at a special Pension Fund concert on Sunday afternoon, Oct. 5. Mail orders will be accepted for this concert on Tuesday, Sept. 2, and the box office will be open on Monday, Sept. 8.

Mr. Cliburn's performance of the first movement of Tchaikovsky's Piano Concerto won the unanimous approval of the judges, including the pianist Emil Gilels, who presented him with a gold medal and 25,000 rubles ($6,250).

* * *

Fischer-Dieskau Recital

The Mason Music Foundation will open its musical series with a recital by the young German baritone, Dietrich Fischer-Dieskau, on Nov. 6. The Società Corelli, noted Italian ensemble, will give two concerts on Jan. 26 and March 7. These will be followed by Nicole Henriot, pianist, on March 20. The concerts will be held at 8:30 in Jordan Hall.

Tickets are required. Apply only by mail to the Mason Music Foundation, 59 Fayerweather Street, Cambridge, enclosing a self-addressed stamped envelope. If tickets for all concerts are desired, four self-addressed stamped envelopes must be sent with application. Tickets for only one concert at a time will be mailed approximately three weeks in advance. No seats will be held after 8:30.

* * *

'Tabarro' Tonight

Puccini's one-act opera, "Il Tabarro," will be performed on Channel 2, WGBH-TV, this evening at 9:30.

The opera, presented by the New England Conservatory of Music, has been directed by the New England Conservatory of Music, has been directed by John Moriarty, vocal coach and accompanist on the faculty.

Part of Puccini's trilogy of one act operas, including "Giann Schicchi" and "Suor Angelica," "Il Tabarro" is a realistic dram of barge life on the River Sein in Paris.

The leading roles will be portrayed by Geraldine Barrett soprano, Joe Kirkland, teno and Ray Fennelle, baritone. M Moriarty will accompany at th piano.

* * *

Mary Martin's Show

Final dates have been set f Mary Martin and her compa in Sympony Hall next seasc With a large orchestra, conduc ed by John Lesko, and a gu tarist, Luiz Bonfa, Miss Mart will appear here Friday nigh Nov. 14, and Saturday afterno and evening, Nov. 15. Her to will open Sept. 29 and will co tinue for eight weeks.

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,859

MAY 5 - 1958

Pianist Who Won Top Moscow Prize Has Boston Date

BOSTON—(UP) — Van Cliburn, 23, the Texas pianist who recently won the International Tchaikovsky Piano Competition in Moscow, will appear with the Boston Symphony Orchestra Oct. 5, it was announced today.

It will be a Sunday afternoon concert for the benefit of the orchestra's pension fund.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

SEP 24 1958

Van Cliburn Gets Boston Bookings

BOSTON (UPI)—Famed pianist Van Cliburn will play a two-night stand in Boston next month because of a tremendous demand for tickets.

The 24-year-old pianist who won the Tchaikovsky prize in Moscow this year, was scheduled to play with the Boston Symphony Orchestra at the annual pension fund concert Oct. 5.

The demand for tickets was so great that he has agreed to play a repeat concert the following night.

Cliburn will perform the Schumann Concerto and the Rachmaninov Third Concerto for which he won unprecedented acclaim in world competiton at Moscow.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

MAY 1 - 1958

Moscow Victor to Appear in Hub

Van Cliburn, the 23-year-old Texas pianist who recently won the international Tchaikovsky piano competition in Moscow, will make his first Boston appearance with the Boston Symphony Orchestra at a special Pension Fund concert on Sunday afternoon, Oct. 5.

Mr. Cliburn's performance of the first movement of Tchaikovsky's Piano Concerto won him the acclaim of the Moscow audience and made him the unanimous choice of the judges.

The American pianist was congratulated by Russian Prime Minister Nikita Khrushchev at a reception given at the Kremlin for the contestants. He has now embarked on a heavy schedule of concerts in Russian cities before his return to this country.

PIANIST HERE OCT. 5

Van Cliburn, 23, Texas pianist who recently won the International Tchaikovsky Piano Competition in Moscow, will appear with the Boston Symphony Orchestra Oct. 5 in a concert at Symphony Hall for the benefit of the orchestra's pension fund.

May 1, 1958
Amusements

Post (e)
BRIDGEPORT, Conn.
Independent
Circ. 78,913

SEP 22 1958

VAN CLIBURN TO MAKE DOUBLE BOSTON DEBUT

BOSTON, Sept. 22 — (UPI) The young Texas pianist who won the Tchaikovsky prize in Moscow will make a double debut in Boston because of a scramble for seats by his "fans."

Van Cliburn, 24, was scheduled to play with the Boston Symphony orchestra at the annual pension fund concert Oct. 5. So great was the response among orchestra subscribers that ticket orders exceeded the capacity of Symphony Hall.

The orchestra announced last night Cliburn will play a repeat concert Oct. 6 for which the public may obtain tickets.

Cliburn will perform the Schumann Concerto and the Rachmaninov Third Concerto for which he won unprecedented acclaim in world competition in Moscow earlier this year.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

SEP 23 1958

Boston Reports SRO for Cliburn

Boston—(AP)—Demand for tickets for the apperance of pianist Van Cliburn with the Boston Symphony Orchestra Oct. 5 has become so great, he will make a second appearance for the following night, it was announced last night.

Cliburn gained wide recognition when he won the Soviet Union's International Tchaikovsky Piano Competition last April.

A Boston Symphony spokesman disclosed regular subscribers have taken all the tickets for the Oct. 5 afternoon concert in which Cliburn will be soloist. Symphony Hall, where the concerts will be staged, has a capacity of 2,631.

To give the general public a chance to hear him, Cliburn has rearranged his schedule to make a second appearance on the night of Oct. 6.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,231

APR 30 1958

WINNER TO PLAY IN HUB

Boston — (UP) — Van Cliburn, 23, the Texas pianist who recently won the international Tchaikovsky piano competition in Moscow, will appear with the Boston Symphony Orchestra Oct. 5, it was announced today. It will be a Sunday afternoon concert for the benefit of the orchestra's pension fund.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

SEP 23 1958

Van Cliburn, BSO Scheduled Twice

BOSTON (UPI) — The young Texas pianist who won the Tchaikovsky Prize in Moscow will make a double debut in Boston because of a scramble for seats by his "fans."

Van Cliburn, 24, was scheduled to play with the Boston Symphony Orchestra at the annual Pension Fund concert Oct. 5. So great was the response among orchestra subscribers that ticket orders exceeded the capacity of Symphony Hall.

The orchestra announced Sunday night Cliburn will play a repeat concert Oct. 6 for which the public may obtain tickets.

Cliburn will perform the Schumann Concerto and the Rachmaninoff Third piano concerto for which he won unprecedented acclaim in world competition in Moscow earlier this year.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,351

MAY 1 - 1958

Texan Pianist To Play at Hub

BOSTON (UP)—Van Cliburn, 23, the Texas pianist who recently won the International Tchaikovsky Piano Competition in Moscow, will appear with the Boston Symphony Orchestra Oct. 5, it was announced today. It will be a Sunday afternoon concert for the benefit of the orchestra's pension fund.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAY 1 - 1958

Moscow Prize Winner To Play With BSO

BOSTON (UP)—Van Cliburn, 23, the Texas pianist who recently won the International Tchaikovsky Piano Competition in Moscow, will appear with the Boston Symphony Orchestra Oct. 5, it was announced yesterday. It will be a Sunday afternoon concert for the benefit of the orchestra's pension fund.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179

APR 30 1958

Boston to Hear Cliburn

BOSTON, April 30 (UP)—Van Cliburn, 23, the Texas pianist who won the Tchaikovsky piano competition in Moscow, will appear with the Boston Symphony Oct. 5, it was announced today.

TRAVELER 5/2/58

Cliburn Due Here

Van Cliburn, the 23-year-old American pianist who recently won the Tsaikovsky Piano competition in Moscow, will appear with the Boston Symphony Orchestra Oct. 5.

He is playing a heavy schedule of concerts in Russian cities before his return to this country in the fall.

His Boston appearance will be at a special Pension Fund concert.

20

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

SEP 24 1958

Double Debut For Cliburn In Boston

BOSTON (UPI) — The young Texas pianist who won the Tchaikovsky Prize in Moscow will make a double debut in Boston because of a scramble for seats by his "fans."

Van Cliburn, 24, was scheduled to play with the Boston Symphony Orchestra at the annual Pension Fund concert Oct. 5. So great was the response among orchestra subscribers that ticket orders exceeded the capacity of Symphony Hall.

The orchestra announced Sunday night Cliburn will play a repeat concert Oct. 6 for which the public may obtain tickets.

Cliburn will perform the Schumann Concerto and the Rachmaninov Third piano concerto for which he won unprecedented acclaim in world competition in Moscow earlier this year.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

SEP 22 1958

Tickets on Sale Today For Van Cliburn Repeat

The Symphony Hall box office will be open from 10 to 5 today for sale of tickets to pianist Van Cliburn's repeat performance Monday, Oct. 6, with the Boston Symphony Orchestra, for the musicians' Pension Fund. An orchestra spokesman said last night that overwhelming demand for tickets for Cliburn's Sunday night Pension Fund performance persuaded the young Texan musician to alter his schedule to include a second Boston concert.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

SEP 22 1958

Van Cliburn Here Oct. 5

Van Cliburn, the brilliant young American pianist, who became an international figure by capturing Russian audiences, has a similar appeal in Boston.

The Boston Symphony Orchestra last night announced that subscribers have claimed the 2631 seats in Symphony Hall for the pianist's appearance here, Sunday afternoon, Oct. 5, for the Musicians' Pension Fund.

To give the general public an opportunity to listen to the young soloist, Cliburn has rearranged his schedule to repeat the Sunday program on the following Monday evening.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404

SEP 22 1958

Van Cliburn Scheduled For Double Boston Debut

BOSTON (UPI) — The young Texas pianist who won the Tchaikovsky Prize in Moscow will make a double debut in Boston because of a scramble for seats by his "fans."

Van Cliburn, 24, was scheduled to play with the Boston Symphony Orchestra at the annual Pension Fund concert Oct. 5. So great was the response among orchestra subscribers that ticket orders exceeded the capacity of Symphony Hall.

The orchestra announced Sunday night Cliburn will play a repeat concert Oct. 6 for which the public may obtain tickets.

Cliburn will perform the Schumann Concerto and the Rachmaninov Third piano concerto for which he won unprecedented acclaim in world competition in Moscow earlier this year.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 23,885

SEP 22 1958

TICKETS DEMAND GREAT

BOSTON (AP) — Demand for tickets for the appearance of pianist Van Cliburn with the Boston Symphony Orchestra Oct. 5 has become so great, he'will make a second appearance the following night, it was announced Sunday night. Van Cliburn gained wide recognition when he won the Soviet Union's international Tchaikovsky piano competition last April.

A spokesman for the Boston Symphony said regular subscribers have taken all the tickets for the Oct. 5 afternoon concert at which Cliburn will be soloist. Symphony Hall, where the concerts will be staged, has a capacity of 2,631. To give the general public a chance to hear him. Cliburn has re-arranged his schedule to make a second appearance on the night of Oct. 6.

N.Y. Times 9.23.58

Boston to Hear Cliburn Twice

BOSTON, Sept. 22 (UPI)—Van Cliburn, the young Texas pianist whto won the Tchaikovsky Prize in Moscow, will give two debut concerts in Boston because of a scramble for seats. Mr. Cliburn was scheduled to play with the Boston Symphony Orchestra as the annual pension fund concert Oct. 5. The response from orchestra subscribers was so great that ticket orders exceeded the capacity of Symphony Hall. The orchestra announced last night that Mr. Cliburn would play a repeat concert Oct. 6.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

SEP 23 1958

VAN CLIBURN TO REPEAT

Van Cliburn, brilliant young American pianist turned diplomat, the national hero, has a heart. He has rearranged his schedule so that he can remain in Boston to repeat his Oct. 5 concert at Symphony Hall on Oct. 6.

Announcement to Symphony subscribers last Aug. that he would be soloist with Charles Munch and the Boston Symphony Orchestra on Sunday afternoon, Oct. 5, for the musicians' Pension Fund, started a stream of mail orders. This response mounted to the point where it quickly exceeded the capacity of Symphony Hall's 2621 seats.

To give the general public its innings, Cliburn has arranged to repeat the Sunday program on Monday, Oct. 6, at 8:30 p. m. The box office will be open from 10 a. m. to 5 p. m. for sale of tickets to the repeat performance.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

SEP 22 1958

Pianist to Make Pair of Debuts

BOSTON, Sept. 22 (UPI)—The young Texas pianist who won the Tchaikovsky prize in Moscow will make a double debut in Boston because of a scramble for seats by his "fans."

Van Cliburn, 24, was scheduled to play with the Boston Symphony orchestra at the annual Pension Fund concert Oct. 5. So great was the response among orchestra subscribers that ticket orders exceeded the capacity of Symphony hall.

The orchestra announced last night Cliburn will play a repeat concert Oct. 6 for which the public may obtain tickets.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

OCT 5 1958

CLIBURN TO PLAY TWICE IN BOSTON

NEW YORK—This week's Van Cliburn story concerns Boston, where the young pianist was announced for his first appearance with the Boston Symphony Orchestra, as soloist in a Pension Fund concert. The first mail brought such response that the danger signs were clear: What to do with those who answered in good faith, but would have to be turned away?

The solution was a happy one all around: Cliburn has accepted a second engagement for the following night (Oct. 7), the Pension Fund will profit proportionately more, and the management didn't have to indulge in management's saddest function, returning money already in hand.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

SEP 22 1958

Double Debut Planned For Van Cliburn

Boston, Sept. 22—(UPI)—The young Texas pianist who won the Tchaikovsky prize in Moscow will make a double debut in Boston because of a scramble for seats by his "fans."

Van Cliburn, 24, was scheduled to play with the Boston Symphony Orchestra at the annual Pension Fund Concert Oct. 5. So great was the response among orchestra subscribers that ticket orders exceeded the capacity of Symphony Hall.

The orchestra announced last night Cliburn will play a repeat concert Oct. 6 for which the public may obtain tickets.

Cliburn will perform the Schumann Concerto and the Rachmaninov Third Concerto for which he won unprecedented acclaim in world competition in Moscow earlier this year.

News (e)
MALDEN, Mass.
Independent
Circ. 10,895

SEP 22 1958

Ticket Demands Up For Van Cliburn, Dual Concert Set

BOSTON (UPI)—The young Texas pianist who won the Tchaikovsky Prize in Moscow will make a double debut in Boston because of a scramble for seats by his "fans."

Van Cliburn, 24, was scheduled to play with the Boston Symphony Orchestra at the annual Pension Fund concert Oct. 5. So great was the response among orchestra subscribers that ticket orders exceeded the capacity of Symphony Hall.

The orchestra announced Sunday night Cliburn will play a repeat concert Oct. 6 for which the public may obtain tickets.

Cliburn will perform the Schumann Concerto and the Rachmaninov Third piano concerto for which he won unprecedented acclaim in world competition in Moscow earlier this year.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

SEP 22 1958

Second Cliburn Concert

Mail orders for Van Cliburn's appearance with the Boston Symphony on Sunday afternoon, Oct. 5, have long since exceeded the capacity of Symphony Hall's 2,631 seats. Mr. Cliburn has therefore rearranged his schedule so that he will be able to remain in Boston for a second concert on Monday evening, Oct. 6, at 8:30.

This second concert, also under the direction of Charles Munch for the orchestra's pension fund, will include two concertos—the Schumann and the Rachmaninov Third—and will open with the Berlioz "Roman Carnival" Overture.

The box office is open daily from 10 to 5 for tickets to this second performance.

Globe 10/5

Pension Fund Pianist Van Cliburn

Van Cliburn, the young American pianist who won acclaim in Russia last Winter, and subsequently in the United States, will appear at two concerts this week-end by the Boston Symphony Orchestra, to benefit its pension fund. They will be given in Symphony Hall this afternoon at 3 and Monday evening at 8:30. The program for both concerts—which already are sold out—will be the same: Berlioz' "Roman Carnival" Overture; the A minor Concerto of Schumann, and the Rachmaninoff Concerto No. 3. Dr. Charles Munch will conduct.

21

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

SEP 23 1958

Boston Scramble For Cliburn Debut

BOSTON — Pianist Van Cliburn will make a double debut here because of the scramble for seats. Demand for tickets for his Oct. 5 performance with the Boston Symphony was so great that a repeat concert has been set for Oct. 6.

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34 C Boston Traveler, Tuesday, Sept. 23, 1958

Van Cliburn To Repeat Concert

The furor over Van Cliburn as brilliant young American pianist, turned diplomat and national hero, has had exciting repercussions at Symphony Hall.

Announcement to the Symphony subscribers last August that he would be soloist with Charles Munch and the Boston Symphony Orchestra on Sunday afternoon, Oct. 5, for the musicians' Pension Fund, started a stream of mail orders.

This response mounted to the point where it quickly exceeded the capacity of Symphony Hall's 2,621 seats.

To give the general public its innings, Mr. Cliburn has succeeded in rearranging his schedule so that he can remain in Boston to repeat the Sunday program on Monday evening, Oct. 6 at 8:30.

Two concertos will be played—that of Schumann, and the Third of Rachmaninoff. It was the latter which won him the international contest in Moscow. The program will begin with the "Roman Carnival" Overture of Berlioz.

The Box Office will be open from 10 to 5 for sale of tickets to the repeat performance.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

OCT 1 1958

Van Cliburn Concerts Already Sold Out

A "sell-out" for both the Sunday afternoon and Monday evening performances by Van Cliburn, young Texas pianist, with the Boston Symphony orchestra, was announced yesterday by Symphony Hall officials.

Cliburn scheduled a second Boston concert because of an overwhelming demand for tickets for the Sunday concert to aid the orchestra's Pension Fund.

Globe 10/1

Van Cliburn Sold Out

Van Cliburn's two concerts with the Boston Symphony, to benefit the Orchestra's Pension Fund, are sold out. The American pianist will appear under Charles Munch's baton in Symphony Hall at Sunday afternoon and Monday evening in the Schumann A Minor Concerto and the Rachmaninoff Concerto No. 3.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

OCT 1 1958

Tickets All Gone For Cliburn Concerts

BOSTON (UPI)—Fans of prize-winning Texas pianist Van Cliburn have grabbed all tickets for the young musician's double debut next week, the Boston Symphony Orchestra announced Tuesday.

Cliburn, who won the international Tchaikovsky Prize in Moscow this year, will play at a double orchestra pension fund concert Oct. 5 and 6. A second concert was scheduled because of the huge demand for seats for the first program.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,351

SEP 26 1958

expense-free three-day

Ticket Rush Gets Cliburn To Play Twice

BOSTON (UPI) — The young Texas pianist who won the Tchaikovsky Prize in Moscow will make a double debut in Boston because of a scramble for seats by his "fans."

Van Cliburn, 24, was scheduled to play with the Boston Symphony Orchestra at the annual Pension Fund concert Oct. 5. So great was the response among orchestra subscribers that ticket orders exceeded the capacity of Symphony Hall.

The orchestra announced Sunday night Cliburn will play a repeat concert Oct. 6 for which the public may obtain tickets.

Cliburn will perform the Schumann Concerto and the Rachmaninov Third piano concerto for which he won unprecedented acclaim in world competition in Moscow earlier this year.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

SEP 28 1958

Music

Van Cliburn a Sellout at Symphony Hall

By RAYMOND MORIN
Telegram Music Critic

For some time there have been no seats left for a performance to be given in Symphony Hall, Boston, at 3 p.m. Sunday, Oct. 5.

Few musical events require a minimum of advance publicity, but Symphony Hall sold out automatically for this occasion.

Van Cliburn will be piano soloist with the Boston Symphony. He will be heard in the Schumann Piano Concerto and Concerto No. 3 in D minor, Opus 30, by Rachmaninoff.

It will be a pension fund concert for members of the Boston Symphony.

More Cliburn

Cliburn will make his recital debut in this area Oct. 24, when he will inaugurate the Community Concert series of Dean Junior College in Franklin.

Other attractions on schedule are the Columbus Boy Choir, Dec. 8; Radio Sinfonietta, Feb. 25; and Heidi Krall, Met soprano, March 30.

Organ Recitals

For the last several seasons, the most abundant programs of a special type have been the organ recitals.

This isn't surprising because Worcester is singularly fortunate in having many magnificent instruments. While audiences at these events have been small in number (with a few exceptions) enthusiasm has been boundless.

Among the newest of the fine instruments are those at Chestnut Street and Central Congregational Churches, both recently dedicated; and at St. Paul's Cathedral.

Here are some of the forthcoming events on the organ agenda:

This afternoon at 5 — Frederick Kinsley at Chestnut Street Church.

Tomorrow evening at 8:15 — Charles Hickman at Central Church.

Sunday afternoon Oct. 5 — Dr. John R. King at Chestnut Street Church.

Monday evening, Oct. 6 at 8:15 —Melvin West at Central Church.

The following organists will perform at All Saints Episcopal Church on Monday evenings at 8:15—with the exception of April 14, a Tuesday:

Oct. 13, William MacGowan, Nov. 10, Donald Ingram; Dec. 8, John Weaver; Jan. 12, Barclay Wood; Feb. 9, William Self; April 14, Pierre Cochereau; May 11, William Maul.

These will play at the Worcester Art Museum, Sunday afternoons at 3:30.

Oct. 26, Henry Hokans; Nov. 16, David Fuller; Dec. 14, Hokans with oboe soloist; Jan. 25, Melville Smith; Feb. 15, George Faxon; March 22, Hokans; April 12, George Butler; April 26, Hokans.

The Art Museum's annual Christmas concert will be given Sunday afternoon Dec. 21 by the Peloquin Chorale.

Critics to Meet

A most provocative and revolutionary experiment will again be conducted by the Music Critics Assn. annual workshop in Pittsburgh, Pa., on Friday evening Nov. 7.

Critics from throughout the United States, Canada, and Central America, will attend a performance by the Pittsburgh Symphony, conducted by William Steinberg, with Samuel Thouieu asviolin soloist in the William Walton Concerto.

Immediately after the concert each critic will be required to write an unsigned review and turn it in to Miles Kastendiak, music critic for the New York Journal-American and president of the Critics Assn.

The following morning, all of the critics will meet in the Allegheny Room of the Penn-Sheraton Hotel and all of the reviews will be read.

This is to extract the absolutely frank opinion of any colleague who cares to express it. Judging by a similar session in Detroit last fall, the blasts will be numerous and there may be a shattered ego or two.

During their three-day session the critics will be guests of the Pittsburgh Symphony, Pittsburgh Newspapers Publishers Assn., and the American Symphony Orchestra League.

The Real Test

MOSCOW, after all, was just a trial heat for pianist Van Cliburn.

The real test for the bushy-haired young Texan, winner of Russia's International Tchaikovsky contest, will come next month when he plays with the Boston Symphony Orchestra.

If he makes the grade here, he's in. There's no doubt but what he will. Tickets for an Oct. 5 concert were snapped up so fast that a second performance will be held Oct. 6.

Sept. 23, 1958
Traveler Editorial

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23

Cliburn at Wrentham, Fulfills Pre-Fame Date

Subscribers Pay $1.87 to Hear Pianist

By FRED BRADY

WRENTHAM—Pianist Van Cliburn played his Massachusetts debut here Friday night in a concert contracted for "24 hours before he was world famous."

The Massachusetts applause for his debut must have matched the applause in Moscow on the night last April when he won the Tschaikowsky Prize that made him an international sensation overnight.

29 Minutes Late

Faithful pre-Moscow subscribers to a community concert series heard Van Cliburn for one-fourth of their $7.50 subscription series for four different concerts. That made it $1.87 to hear the 24-year-old Texan.

In Boston, where his Sunday and Monday concerts are sold out tickets range from $3 to $10.

The Texas Tower of a pianist—he's six feet, three, inches tall—and lanky all the way to a mop of curly blond hair—was 29 minutes late traveling the 25 miles from Boston.

A happy audience started arriving at 7:30 for the 8:30 concert and Van Cliburn came on stage at one minute of 9.

Cliburn walked to the piano in the auditorium of the handsome one-year-old King Phillip Regional High School and sat down and kept busy turning the handle that raises the piano bench.

Texas-Size Smile

Suddenly he turned to his audience with a Texas-size smile and told them:

"I appreciate very much your kindness and patience in still being here. I feel very warmly toward you. I know that if no change had taken place in my personal life that I would have been sitting with you on an evening this season anyway."

The plum of capturing Van Cliburn two nights before his Boston debut was a pre-Moscow plum, it was explained, by Richard C. How

(Continued on Page Four)

(Herald Staff Photo by Daniel Murphy)

COEDS FOR CLIBURN—Van Cliburn, 23-year-old piano sensation since Moscow triumph, gives autographs in Wrentham last night to Dean Junior College coeds, Lynn Robinson, left, of Scarsdale, N. Y., and Mary Jane Dawson of Dobbs Ferry, N. Y. At left is Richard C. Howland, dean, of men at the college.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 4 1958

Wrentham Enjoys A Cliburn 'Bargain'

Richard C. Howland, a member of the faculty at Dean Junior College, Wrentham, felt very much today like the luckiest bargain hunter who ever ventured into Filene's Basement.

Howland is the man who arranged for Van Cliburn, the gangling Texas pianist whose artistry harmed the Russian bear, to play for a community concert series in Wrentham.

Cliburn will play at Symphons Hall tomorrow and Monday, with prices ranging from $3 to $10 a ticket.

In Wrentham, the subscribers to the concert series heard him last night for $1.87.

DAY BEFORE TRIUMPH

Howland arranged for Cliburn's appearance just one day before the 24-year-old virtuoso bombshelled the music world by winning the Tschaikowsky prize in Moscow last April.

Several pianists were offered for the opening of the Wrentham series, but Howland and the committee which arranged it decided to go along with Cliburn as a "young pianist of promise." Just 24 hours later, they discovered that they had made the bargain of the year.

They also, Howland related, made the understatement of the year, as far as Cliburn is concerned. He said:

"I remember that Saturday afternoon. Our committee said, 'If we're going to kick this series off, let's get somebody with a name.'"

HE APOLOGIZED

Cliburn, as big a name as anyone can get in the field of classical music, showed up a bit late, because he was unavoidably detained in Boston.

Originally, he was scheduled to play tomorrow in Boston, for the Boston Symphony Orchestra pension fund. When this concert was quickly sold out, he agreed to another recital on Monday, even though it meant he would have to cancel a recording session with the Symprony.

Those who know about such things said that the prices for his appearances in Boston represent a real bargain. That being so, his recital in Wrentham was the luckiest strike since the Klondike gold ruch.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,548

OCT 4 1958

Boston Tomorrow Hears Van Cliburn

WRENTHAM, Oct. 4 (UPI)—Prize-winning Texas pianist Van Cliburn appeared in a recital at Wrentham High School last night at $1.87 a seat.

The 24-year-old musician had signed a contract with a concert series group in Mansfield 24 hours prior to his winning of the Tchaikovsky international competition in Moscow.

Cliburn played to a packed auditorium at the new King Philip Regional School.

He will make his Boston debut tomorrow and Monday at Boston Symphony Pension fund concerts. Tickets cost up to $10.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

OCT 4 1958

Wrentham Folk Hear Cliburn At Bargain Rate

Wrentham music lovers got Van Cliburn at bargain rates last night—all because they wanted him before his Moscow triumph.

Van Cliburn's Sunday and Monday concerts in Boston are sellouts—at $3 to $10 prices.

It cost the folks who heard the 24-year-old Texan in the King Philip Regional High School last night only $1.88.

Wrentham had Van Cliburn under contract 24 hours before his Russian appearance brought world-wide fame.

CLIBURN
Page Nine

in C Major and Prokofiev's Sonata No. 6.

After intermission he played two Chopin works—Scherzo in C Sharp Minor and the Fantasie in F Minor, then Ravel's Jeux d'Eaux and the Liszt Mephisto Waltz.

Van Cliburn told interviewers that he had been glad to arrange the second concert in Boston, on Monday, for the Boston Symphony Orchestra's ension fund.

"I especially felt honored at being asked to play with the ston Symphony in their pen n fund concert and very ored at the Boston response," he said.

Wrentham Hears Cliburn at Pre-Moscow Fee

(Continued from First Page)

land, dean of men at Dean Junior College in nearby Franklin. The concert series was sponsored by William Garner, president of the college, and a group of leading citizens of Franklin who sold their subscriptions last spring.

Howland remembered with a big smile that "we picked Van Cliburn for the series on a Saturday afternoon, 24 hours before he was world famous."

Several pianists were offered for the series, Howland said, and the New York agent for the concert series suggested that Cliburn was a "young pianist of promise."

Others Stand in Line

The result was that subscribers to the concert series have known for months that they were going to hear Van Cliburn while in other major cities of the country music lovers have stood in line trying to get tickets before sell-out.

Backstage before the concert Cliburn told The Herald that he knew he'd been signed for the Wrentham concert before his Moscow triumph and he said: "that's why I was so anxious to come here tonight."

He said he'd been delayed leaving Boston by long distance calls and other concert matters which were "very urgent."

On his way rushing onstage the young pianist signed autographs for two starry-eyed Dean College co-eds.

Plays Bach, Chopin

The audience stood while he played the Star Spangled Banner on the Steinway piano which he said he expects to use for his Boston concerts.

He opened his program with the Bach "Toccata in C Minor" which he followed with the Mozart "Sonata in C Major" and the Prokofiev "Sonata No. 6."

After intermission he returned to play two Chopin works. The "Scherzo in C Sharp Minor" and the Fantasie in F Minor" and then the Ravel "Jeux d'Eaux" and the Liszt "Mephisto Waltz."

His loyal subscription audience applauded as though they had stood in line in the rain and found it worth it.

Cliburn said he was happy to arrange the second Monday concert in Boston after the swift sellout for his Sunday recital with the Boston Symphony Orchestra for the orchestra's pension fund.

He had to rearrange his concert schedule to do this but he said: "I was very very thrilled to do it. It meant sacrificing a recording session with the Boston Symphony Orchestra but I felt I had rather make a personal appearance."

"I especially felt very honored at being asked to play with the Boston Symphony in their pension fund concert and very honored at the response in Boston."

Suddenly the tall Texan flashed another smile and said: "I enjoy concerts very much."

But certainly nobody enjoyed his Wrentham debut more than college Dean Howland. Howland smiled as he told The Herald: "I remember that Saturday afternoon. Our committee said: 'If we're going to kick this series off, let's get somebody with a name.'"

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 4 1958

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Standard-Times (e)
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Independent
Circ. 61,548

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Conti[illegible] from the First Page

The concert series in the Bay State community was arranged last Spring by William Garner, president of Dean Junior College, and a group from Franklin.

'Pianist of Promise'

Richard C. Howland, dean of men at the college, said Van Cliburn was picked because a New York agent said he was "a young pianist of promise."

Thus for months, the Wrentham - Sharon - Franklin folk knew they would hear the celebrity, as thousands waited in line throughout the country for concert tickets.

Van Cliburn opened with the Bach Toccata in C Minor, followed by the Mozart Sonata in C Major and Prokofiev's Sonata No. 6.

After intermission he played two Chopin works—Scherzo in C Sharp Minor and the Fantasie in F Minor, then Ravel's Jeux d'Eaux and the Liszt Mephisto Waltz.

Van Cliburn told interviewers that he had been glad to arrange the second concert in Boston, on Monday, for the Boston Symphony Orchestra's pension fund.

"I especially felt honored at being asked to play with the Boston Symphony in their pension fund concert and, very honored at the Boston response," he said.

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Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

OCT 7 1958

SMART SET . . . By ROSE WALSH

Socialites Hear Pianist

Boston's music world is rocking with encomiums for the talented tall, gracious young Texan pianist, Van Cliburn, who packed Symphony Hall Sunday afternoon and again last evening as guest soloist at the 123rd and 124th Pension Fund concerts. Standing Ovations followed both concerts and the 24-year-old boyish-looking artist, who has been winning prizes in music since he was a youngster—his most recent award Moscow's International Tchaikovsky Competition — shared his tremendous applause with Symphony Director Charles Munch, and the members of the orchestra.

MRS. CARL DREYFUS, Boston, stops to greet friends at Sunday afternoon's Pension Fund concert at Symphony Hall, at which talented, young Texan pianist, Van Cliburn, was guest soloist. (Record-American, P. A. Queenan)

Noted in Sunday afternoon's enthusiastic audience were Mrs. Alvan T. Fuller with Dr. Sarah Jordan, her husband, Dr. Penfield Mower and Mrs. R. S. Sylvester; Dr. and Mrs. Palfrey Perkins, Mr. and Mrs. Henry Cabot, Mrs. Serge Koussevitsky, Mrs. Alexander Steinert, Mrs. Allan Forbes, Mr. and Mrs. F. Murray Forbes, Jr., Mr. and Mrs. George A. Macomber, Mr. and Mrs. Arthur Fiedler with their young family; Mr. and Mrs. Robert Montgomery, Mrs. Henry Parkman, Mrs. Carl Dreyfus, Mrs. John Sargent, Mr. and Mrs. S. M. Seegal with their son and daughter, John and Joan; Mrs. Thomas Proctor, Mrs. Edward Rose with Mrs. Maxwell Grant, Mrs. Alfred Joslin and Dr. Nathan Sidel; Mrs. Michael T. Kelleher, Mr. and Mrs. Jacob Kaplan, Mr. and Mrs. Edward A. Taft and many others.

* * *

WHY GO TO ENGLAND to visit a fabulous castle when you can take a leisurely tour through one at "Open Homes Day" in Dedham, Thursday, Oct. 16. Included in the open house program which is being sponsored by the Women's Republican Club is the Albert Nickerson castle, now the property of the Noble and Greenough School. Nickerson, a man of big ideas and great wealth built the castle on a high ledge overlooking the winding Charles River on property he had previously purchased. It took three years to complete it at a cost of $230,000 and is, of course, a fascinating place.

The great entrance hall boasts a big oak circular hanging staircase and a mosaic of "The Last Supper." The walls in the library and dining hall are noted for the beautiful hand carving.

* * *

ANOTHER INTERESTING "open home" on the tour is Dr. and Mrs. Harrison Black's house, formerly Gay's Tavern which has been authentically restored and furnished in keeping with the early 1800 period.

Mr. and Mrs. Frank J. Owen are opening their contemporary home at 1071 High st. On Westfield street the home of Mr. and Mrs. George A Swindells will be a stopping off place for tea and coffee after viewing the large brick mansion overlooking Weld Pond. Also on Weld st. the visitors will be welcome at the home of Mr. and Mrs. Francis A. Harding. This was built in 1937 and has many interesting family heirlooms including the furnishings.

* * *

DIPLOMAS WILL BE presented to 17 students, graduates from the North Shore Babies' Hospital School for Nursery Nurses on Friday evening, Oct. 17 by Mrs. Frank B. Wallis, president of the hospital, and Miss Edna J. Townsend, R.N., director of the school. Mrs. Charles D. Farmer of Peabody, chairman of the student nurses committee of the board of trustees, will present the candidates.

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 52,663

OCT 8 1958

Personal Mention

Mr. and Mrs. George Gerasi of 220 Myrtle St., accompanied by Miss Therese Benoit, attended a concert by the Boston Symphony in Symphony Hall. The orchestra was conducted by Dr. Charles Munch and Van Cliburn, American pianist, who recently won the Tschaikowsky prize in Moscow, was the featured soloist.

* * *

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

OCT 10 1958

SMART SET . . . By Rose Walsh

Pre-Opera Dinner Parties Planned

ARRIVING AT SYMPHONY HALL for recent Van Cliburn concert are, l. to r., Mrs. Maxwell Grant, Dr. Nathan Sidel, Mrs. Edward Rose and Mrs. Alfred Joslin. (Record-American, P. A. Queenan)

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

OCT 6 1958

Berkshire People Attend Van Cliburn's BSO Debut

Several Berkshire residents were at Symphony Hall in Boston yesterday afternoon for the first appearance of the young American pianist, Van Cliburn, with Dr. Charles Munch and the Boston Symphony Orchestra. Van Cliburn received a tumultuous ovation from the 2,631 persons in the audience who filled every seat in the huge auditorium.

The concert was one of two by the BSO for the benefit of the orchestra's pension fund, at which Mr. Cliburn is soloist in the A minor Concerto of Schumann and the Rachmaninoff Third Concerto. The second concert is tonight at Symphony Hall.

Among the Berkshire residents attending the concert were Mr. and Mrs. John H. Rice, Mr. and Mrs. John G. W. Mahanna, Mr. and Mrs. Lawrence K. Miller, Miss Margo Miller, Miss Mabelle Smith and Miss Dorothy Kenyon, now of Rockport, formerly of this city; Mrs. Bruce W. Sanborn and Mr. and Mrs. C. D. Jackson of Lenox; Mrs. Rodney O. Proctor and Miss Gertrude Robinson Smith of Stockbridge, Mrs. Shaun Kelly of Richmond. Following the concert Thomas D. Perry Jr., manager of the Boston Symphony, and Mrs. Perry entertained at a cocktail party for the Berkshire group and trustees of the BSO.

Cyrus Durgin, music critic of the Boston Globe, in his review of the 23-year-old pianist's performance said:

> At the end of Schumann's music this audience would not wait for the end of the final chord, and burst into applause even as conductor Charles Munch's stick was still in the air. At the end of the afternoon, a genuine ovation went on for four minutes and recalled the artist repeatedly.
>
> All this tribute was merited. Mr. Cliburn is an artist of no little stature. He plays with wholehearted devotion to the music at hand, with no display of ego or virtuosity.
>
> The Cliburn playing is clean and musical, exhibiting a fine and healthy sense of rhythm; warmth of feeling, but not sentimentality, a grasp of proportion between over-all conception and incidental details. Perhaps in years to come he will treat a large-scale composition with more unity.

Visited Tanglewood

At a press conference following the concert, Van Cliburn revealed that he attended the Berkshire Festival concerts at Tanglewood only once, but expressed the hope he will be able to visit the Festival in 1960, explaining the summer of 1959 is out of the question because of concerts he has scheduled next summer abroad.

Mr. Cliburn was at Tanglewood on July 28, 1956, when Rudolf Serkin appeared with Dr. Munch and the BSO, performing the Schumann Piano Concerto in A minor which Cliburn played yesterday afternoon, and recorded at midnight with the full orchestra for RCA Victor. He accompanied Mr. and Mrs. Serkin to the Festival and returned after the concert to Marlboro, Vt., where Mr. Serkin conducts during the summer the Marlboro School of Music.

Mr. Cliburn said his appearance with the Boston Symphony was one of the high lights of his musical career.

'Adores' BSO

"I adore the Boston Symphony and I feel that Boston has done a great deal to make Russian music popular in our country," said the young Texan who won Moscow's international Tchaikovsky competition and skyrocketed to fame in the musical world.

Mr. Cliburn feels "the time is not far off" when the United States government will create a Department of Cultural Arts to help bring about a better understanding between peoples of all nations.

"What with the popularity of Russian music," he added, "I feel that if Americans could get to know Russian people as well, it would help matters a lot."

During former President Harry Truman's administration, the late Dr. Serge Koussevitzky, conductor of the BSO for 25 years and founder of the Berkshire Music Center at Tanglewood, called on the President to create in his cabinet a "secretary of the arts."

In March, Cliburn will return to Soviet Russia for three months and will give concerts for Cultural Clubs in Siberia, a region he has not yet visited.

Munch's Plans

Dr. Munch, who spent last summer in Richmond at the Rossiter Street home of Donald B. Miller, said last night he is looking forward to his return here next summer, adding "I will not be there for six weeks as before, but for two months and maybe longer."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

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Notes and Footnotes

IN A WORD or two: Miss Mabelle Smith, Pittsfield, one of luckiest people in Boston Saturday. Five minutes before Van Cliburn and Boston Orchestra concert to start in Symphony Hall she stopped at box office on impulse and asked for three seats. Hall had been sold out weeks ahead, but at that very moment a lady phoned to cancel, steady now, three seats. Miss S and party got in . . . Office wit who read Saturday *Eagle* story about the Bartlett apple orchards allowed they might better be in pears . . . Latest rage is About-Face Caps. Fit like hoods, and on back is a funny face, and no cracks about the one in front being funny, too. Come in all types; dogs, cats, devils and whatnot. Nice change from hula-hoops . . . Larry Vaber, running for state Senate, dropped in at Berkshire Garden Center harvest festival last week, which recalled his school days. While in eighth grade and high school, Larry worked at these festivals. Also full-time summers and part-time during school spent mowing lawns, tending gardens and pruning trees. Believes he pruned a few votes on the side during latest visit . . . George P. Clason, just back from an overseas' tour with the Army tells how a sergeant, learning he had attended Brown University, observed scornfully, "If it wasn't for education, your Ivy League colleges wouldn't have nothing." . . . What's in a name? Red Schoendienst, hero of the Milwaukee Braves, is well named. "Schoendienst" in German means "beautiful service." . . . Woolly bears say an early winter; and it's about time you took the screens in, isn't it?

—o—

A YOUNG woman of our acquaintance reports a peculiar but happy turn of events in connection with Monday's World Series in New York. En route to Yankee Stadium on the subway, she was jammed in a great crowd, and only by chance overheard a man abaft her left elbow tell a companion he had a series ticket to get rid of. Tugging his sleeve, she asked how much. He produced a $7.35 ducat, as they are called among sports, and sold it for $6. She wonders how he felt on arriving at the stadium to find scalpers selling similar tickets at a high premium.

—o—

FUN WITH names: *Sports Illustrated* recently ran a photo of the winners of the Intercollegiate Golf Championships played at Williams, and the caption said, "Williams Receives Trophy." Williams College didn't win it, as might appear. The photo shows Dave Williams, golf coach at University of Houston, receiving the plaque from President Baxter of Williams College. Further confusion occurred during the matches, since last year's winner was there, Rex Baxter, also of the U. of Houston, and to go a step further, Dick Baxter, golf pro at Taconic Golf Course, was also around.

—o—

A CHAP we know who is of a studious turn of mind recently sent away for a catalogue of phonograph records to be used for instruction. The list filled a large book, including instruction in exercising, golf, languages, and one that rather took him aback. It was "Sex Instruction." He has half a mind to order it.

RICHARD V. HAPPEL.

Globe 10/6

Society: Symphony Hall Thronged By Boston's Socially Elite

(Globe Photo by John M. Hurley)

ATTEND CLIBURN CONCERT—Mr. and Mrs. George Macomber of Cambridge with son, John, and daughter, Rosemary, arrive at Symphony Hall for Van Cliburn's concert.

By MARJORIE W. SHERMAN

An unprecedented harvest festival of music is giving Boston its fourth concert tonight in four days, when Van Cliburn will repeat his phenomenally successful appearance of yesterday with the Boston Symphony Orchestra to aid its pension fund. The Boston Symphony season opened its regular concerts Friday.

Symphony trustees yesterday were represented almost to a man, including C. D. Jackson and his wife who came on from New York to hear the first concert here by the 24-year-old Texas who won Moscow's international Tchaiovsky competition. Regular subscribers and Friends of the Boston Symphony Orchestra were given the first chance to get tickets for its 123d Pension Fund concert, and by the time the acceptances were tallied there had to be a 124th concert.

Mrs. Serge Koussevitzky was an early arrival, as was Mrs. R. Ammi Cutter of Dedham with her guest a visiting daughter, Mrs. Edward Elliott. Family groups walking along Massachusetts av. toward Symphony Hall included Mr. and Mrs. George A. Macomber of Cambridge with their son and daughter, John and Rosemary; the Arthur Feidlers with their daughters.

Prof. Kenneth Murdock of Harvard and his wife joined Cambridge friends, and Dr. and Mrs. Sidney Stillman sat with Brookline neighbors. Dr. and Mrs. Palfrey Perkins were among the trustees and their wives taking guests to the concert, as were Mr. and Mrs. Henry B. Cabot, Mr. and Mrs. Harold D. Hodgkinson, Mrs. Michael T. Kelleher, Mr. and Mrs. E. Morton Jennings, Mr. and Mrs. Edward A. Taft and Mr. and Mrs. Jacob Kaplan. Trustees Charles H. Stockton and Henry A. Laughlin are going to tonight's concert.

Mrs. Alvan T. Fuller's concert guests included Dr. Sarah Jordan (Mrs. Penfield Mower) and Mr. Mower of Marblehead, and Mrs. R. S. Sylvester. Dr. and Mrs. Robert Montgomery were concert hosts. Miss Gertrude Robinson Smith arrived from New York to meet Boston friends for the concert. Mr. and Mrs. Lawrence K. Miller came from Pittsfield.

Others among the more than 2000 music-lovers who filled Symphony Hall included Mrs. Henry Parkman, Mrs. Robert Stevenson, Mrs. Alexander Steinert, Mr. and Mrs. G. Wallace Woodworth, Mr. and Mrs. F. Murray Forbes Jr. and Mrs. Allan Forbes.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404

OCT 6 1958

AN EXHAUSTED VIRTUOSO SHOWS STRAIN
Van Cliburn after Boston debut.

Photos by Richard C. Hammerich

NO MAVERICK

Artist Cliburn's Aim Is Perfection

By NANCY LOWE GRAY

BOSTON — Bostonians proved that Russia has no corner on music appreaciation last night, when they lost their hearts to a lanky young man from Texas. They literally shook the gold leaf from the balconies of Symphony Hall in an explosive standing ovation at the close of Van Cliburn's concert debut here.

The all-American virtuoso captured his audience from the start. He played the Schumann Piano Concerto in A minor, Opus 54, and Rachmaninoff's Third Piano Concerto in D minor with the Boston Symphony Orchestra, conducted by Charles Munch.

Cliburn's back was to the audience during most of the concert. When the orchestra played alone, he eyed Munch with eagerness, working his shoulders enrapt in an island of music. The artist's large "farm boy" hands cover a 12-note span. He is capable of playing tenths and simultaneously playing thirds between thumb and forefinger.

Cliburn has been described as gawky, bushy-headed and even a madman. I found him none of these. After his exhaustive concert, Van Cliburn granted a small press conference backstage.

Arresting Face

I found myself looking up into a pair of vivid blue eyes, set in an arresting face. The Big Texan is full of grace, and he speaks without a Texas drawl. This young man is not the maverick of concert halls. How he was dubbed one, is beyond me. He is personable and handsome, and pale and tired looking.

I found myself pitying him as the conference went into action. He spoke fast and was obviously nervous.

"We are going to record at midnight tonight," he said. "Schumann, I don't know why, but they want Schumann."

The artist prefers fiery romantic works.

Thinking Aloud

"I suffer because I want things right," he said, "but, we must try; we have frustrations."

Van quoted his mother, "It's not what you play, but how you play." he said, "I love romantic music, but not for the sake of romance. People hear things differently."

The artist expressed a dislike for people who pass as "divine" authorities.

"You, know," he said, "the man who knows the man, who knows the horse's mouth."

He spoke and ran from subject to subject as though he were thinking aloud. One got the feeling that he was insecure and lonely, and that he always had been lonely, and too mature.

"People don't feel as critical of me when I play Rachmaninoff," he suddenly said.

I wondered more about the young man and less about the musician as the questions continued.

"Is there any romance in your life," I asked?

"No," he said, quickly, and averted his head. "I don't think anyone would have me."

"Do you pray before every concert?" I questioned.

This seemed to upset Cliburn.

"Yes, Yes, I do," he said.

Excused from Gym

Van Cliburn worked his long large hands constantly. He gestured until they almost seemed articulate. I recalled that when he was in high school, he was excused from gym classes because of these hands. How many other extra-curricular activities were given up because of his great talent has not been revealed. But, Cliburn could read music before he learned to read books.

Van Cliburn's personality is as changeable as his piano technique. He moves from the philosophical mature musician to a spontaneous exuberant boy with astounding speed. His warm smile and friendly handshake charmed the crowd outside the stage door, bobby-soxers and silver haired matrons, alike.

The artist is quickly moved to tears or laughter. He radiated each time he mentioned Russia.

"Do you find American audiences as appreciative," I asked?

"Oh, yes," he said, "equally so.

Plans Siberian Tour

Van already is planning another visit to the Soviet Union, where he will give a concert tour in Siberia.

"Do they have concerts in Siberia?" questioned an amazed lady of the press, who obviously was conjuring up visions of salt mines.

"Certainly," Van said, with a big smile.

When references were made toward his international triumph in Russia, he was obviously pleased.

"How did [illegible] like Dmitri Shostakovich?" I asked.

"He's wonderful, simply wonderful," Van said.

Van Cliburn was 23 when he won Moscow's International Tschaikovsky Piano Concerto last spring. The young pianist's talent was known to U. S. musicians and critics, and the Russians did not discover him. In 1954, he won the Leventritt Award for young pianists and string players ... a far tougher competition than the Russian one. Prior to the Leventritt Award, Cliburn took the Chopin Prize in New York.

Little Publicity

In spite of this, the young artist's achievements were literally unknown to the American public. His American awards were publicized with small paragraphs buried in the music sections of most newspapers.

Cliburn's family was broke and $7,000 in debt when he went to Russia. Today, the musician is making up for lost time. He grosses 60 per cent of all concert hall take, to say nothing of his recording contracts.

At 24, Van Cliburn, the "Music Man" has been catapulted overnight into what might seem an enviable position. After meeting the young virtuoso one wonders if he is being pushed too hard and fast. His incredible schedule can leave no time for what others consider the simple pursuit of happiness.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

OCT 6 1958

Van Cliburn Attracting Capacity Hub Audiences

BOSTON (UPI) — A six-foot four - inch Texan with a mop of light brown hair has corralled musical Boston from teen - agers to dowager. Van Cliburn took Boston like he took Moscow.

SOLD OUT

Not even scalpers had tickets for Cliburn's second Boston concert tonight. A capacity crowd of 2,631 persons in Symphony Hall Sunday gave Cliburn a tradition-breaking four - minute ovation.

Sustained applause broke out as he and conductor Charles Munch of the Boston Symphony Orchestra stepped through a side door behind the orchestra's percussion section and strode to the piano front stage.

Munch's baton was still in the air, dictating the final notes of Schumann's A Minor Concerto, when the audience drowned the music in applause.

The Schumann work, coming before intermission, merely whetted the appetite of the audience. Cliburn finished the concert with a performance of Rachmaninoff's D Minor Concerto, one of the pieces which made him a Russian idol.

Boston's reaction to the Rachmaninoff was pandemonium released. The orchestra in full-cry had been a mere whisper in comparison.

Again and again, Cliburn returned to the stage to acknowledge the deafening clapping, foot stamping, whistling and shouting which pounded through the long, rectangular reaches of Symphony Hall for four minutes.

The fame of the 24-year-old pianist preceded him to Symphony Hall by about five months, mostly because he won the Tchaikovsky international competition in Moscow.

Journal (e)
HAVERHILL, Mass.
Independent
Circ. 15,000

OCT 6 1958

Texas Pianist Takes Boston By Storm

BOSTON — (UPI) — A 6-foot, 4-inch Texan with a mop of light brown hair has corralled musical Boston from teen-ager to dowager. Van Cliburn took Boston like he took Moscow.

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Cliburn told United Press International he can sense the attitude of a concert audience even as a Broadway actor knows whether he is projecting favorable across the footlights. Cliburn needed no perception yesterday.

Sustained applause broke out as he and conductor Charles Munch of the Boston Symphony Orchestra stepped through a side door behind the orchestra's percussion section and strode to the piano front stage.

Conductor Munch's baton was still in the air, dictating the final notes of Schumann's A Minor Concerto, when the audience drowned the music in applause.

The fame of the 24-year-old pianist preceded him to Symphony Hall by about five months, mostly because he won the Tchaikowsky internation competition in Moscow.

The Boston Symphony ran an inconspicuous announcement in pops concerts programs last June, noting that Cliburn would appear as soloist Oct. 5 in an orchestra pension fund concert.

The result astounded the box office. Thousands of checks came in, accompanied by requests for tickets far beyond the capacity of Symphony Hall. Faced with having to disappoint hundreds of persons willing to pay up to $10 a ticket, the orchestra scheduled another concert for tonight, duplicating yesterday's program. Again, every ticket was sold.

News (e)
MILFORD, Mass.
Independent
Circ. 7,214

OCT 6 1958

Van Cliburn Gets Huge Welcome

BOSTON (UPI(— A six - foot four - inch Texan with a mop of light brown hair has corralled musical Boston from teen - agers to dowager. Van Cliburn took Boston like he took Moscow.

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

OCT 6 1958

12

YOUNG PIANIST CAPTURES HUB

Van Cliburn Given Big Ovation at Concert

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Mercury (e)
MEDFORD, Mass.
Independent
Circ. 7,733

OCT 6 1958

Van Cliburn Repeats Triumph in Moscow With Boston Concert

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Sustained applause broke out as he and conductor Charles Munch of the Boston Symphony Orchestra stepped through a side door behind the orchestra's percussion section and strode to the piano front stage.

Munch's baton was still in the air, dictating the final notes of Schumann's A Minor Concerto, when the audience drowned the music in applause.

Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 16,139

OCT 6 1958

CLIBURN BIG HIT

BOSTON, Oct. 6 —(UPI)— A six-foot four-inch Texan with a mop of light brown hair has corralled musical Boston from teenager to dowager. Van Cliburn took Boston like he took Moscow.

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Cliburn told United Press International he can sense the attitude of a concert audience even as a Broadway actor knows whether he is projecting favorably across the footlights. Cliburn needed no perception yesterday.

News (e)
MALDEN, Mass.
Independent
Circ. 10,895

OCT 6 1958

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Munch's baton was still in the air, dictating the final notes of Schumann's A Minor Concerto, when the audience drowned the music in applause.

28

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

OCT 6 1958

Music:
Van Cliburn Plays in Boston

By RAYMOND MORIN
Telegram Music Critic

BOSTON — Van Cliburn, the All-American young piano giant, received an ovation yesterday afternoon the like of which hasn't resounded in hallowed Symphony Hall in years.

The 2,261 seats were occupied by people who either came to be convinced that Cliburn is an artistic reality — or to worship.

He played the Schumann Piano Concerto in A minor, Opus 54, and Rachmaninoff's Piano Concerto No. 3 in D minor with the Boston Symphony Orchestra, conducted by Charles Munch.

Cliburn skyrocketed to international fame last April when he won the Tchaikovsky piano competition in Moscow.

It's significant that when he returned to this country, he made the statement: "I haven't achieved success here. This is only sensation."

Previous Awards

This was not strictly so. In 1952, Cliburn won the Chopin Prize in New York, and in 1954 he won the Leventritt International Competition. Both have immense prestige but less impact. In Moscow Cliburn was one of nine finalists.

The reason for this anecdota is that it was entirely obvious yesterday afternoon that Cliburn's art is primarily propelled by an intense humility.

He makes a handsome appearance on the platform. His bushy head of hair emphasizes his height of six foot-four. He looks younger than his 24 years and he carries himself in such a way that there's nothing gangling about him.

Modesty Becomes Him

The modesty we spoke of becomes him as an individualist.

It wasn't just a question of appearing tremendously grateful to the audience for its unbridled enthusiasm, o rhis repeated handshaking with concert-master Richard Burgin, or even that he kissed Munch's hand after each concerto.

There aren't many pianists who can accomplish that little deed without looking deplorably affected.

From the purely musical standpoint, entirely ignoring the unprecedented prestige that he has acquired, was the fact that he elected to play the original uncut version of the Rachmaninoff Concerto.

It was written for Rachmaninoff's American tour of 1909 and takes about 10 minutes longer to play than the popular version.

As in his recording of the Tchaikovsky Concerto, which has become the top best-seller, Cliburn was remarkably conservative in his tempos.

New Brilliance

The Rachmaninoff Third can be a real "whiz-bang." It has passagework that defies speed limits, storms in competition with the orchestra, and contains cadenzas that burst at the seams.

It might be a risk for the average pianist to slow down many passages to such an extent in order to clarify the details within them. This is especially so among the young pianists who conduct an everlasting competition in dazzling virtuosity.

Cliburn achieved a new kind of brilliance in his avid search for purity of tone and crystaline technique. Certainly there was no question of his digital powers. The cadenza to the first movement was a veritable flood of brilliance in storming chords, electrical octaves, and precipitous runs.

Munch and the orchestra bent completely to his interpretive desires.

The Schumann Concerto did not receive a performance equal to the Rachmaninoff in vitality or personal intrigue.

There was no question that Cliburn set his sights on its romantic qualities. The instrument he played had a brittle tone that was alien to the Schumann, particularly the sentimental sections of its first movement, and all of the second.

The Schumann, nevertheless, was well-imbued in romatic glow and exuberance. Its structure was firm and clear, except in a last movement passage that boardered on real trouble when the orchestra experienced some ensemble troubles.

Cliburn geared the Schumann to high expressive purpose and never intruded on the more important orchestral featues of the second movement.

And so an intensely serious young pianist appeared on the horizon some six years ago. Through the miracle of public response he has become an idol with a frightening responsibility.

He's obviously enveloped in his art.

It is fortunate that he's an artist who places authenticity above display. After all, Vladimir Horowitz years ago set records for speed and dash that have never been equalled.

The young man from Kilgore, Texas, apparently learned years ago that no pianist has ever become greater than the music that he plays.

And it's a blessed relief to see a pianist who is so engrosses in his work of the orchestra that he frequently let you see the back of his head instead of treating you to an impassioned profile.

The program will be repeated tonight, again for the benefit of the orchestra's pension fund.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

OCT 6 1958

Van Cliburn Takes Boston Like Moscow

Boston, Oct. 6 —(UPI)— A six-foot four - inch Texan with a mop of light brown hair has corralled musical Boston from teenager to dowager. Van Cliburn took Boston like he took Moscow.

Not even scalpers had tickets for Cliburn's second Boston concert tonight. A capacity crowd of 2,631 persons in Symphony Hall yesterday gave Cliburn a tradition - breaking four-minute ovation.

Cliburn told United Press International he can sense the attitude of a concert audience even as a Broadway actor knows whether he is projecting favorably across the footlights. Cliburn needed no perception yesterday.

Sustained applause broke out as he and conductor Charles Munch of the Boston Symphony Orchestra stepped through a side door behind the orchestra's percussion section and strode to the piano front stage.

Conductor Munch's baton was still in the air, dictating the final notes of Schumann's A Minor Concerto, when the audience drowned the music in applause.

The Schumann work, coming before intermission, merely whetted the appetite of the audience. Cliburn finished the concert with a performance of Rachmaninoff's D Minor Concerto, one of the pieces which made him a Russian idol.

Boston's reaction to the Rachmaninoff was pandemomium released. The orchestra in full-cry had been a mere whisper in comparison.

Four-Minute Reception

Again and again, Cliburn returned to the stage to acknowledge the deafening clapping, foot stamping, whistling and shouting which pounded through the long, rectangular reaches of big Symphony Hall for four minutes.

The fame of the 24-year-old pianist preceded him to Symphony Hall by about five months, mostly because he won the Tchaikovsky international competition in Moscow.

The Boston Symphony ran an inconspicuous announcement in pops concerts programs last June, noting that Cliburn would appear as soloist Oct. 5 in an orchestra pension fund concert.

The result astounded the box office. Thousands of checks came in, accompanied by requests for tickets far beyond the capacity of Symphony Hall. Faced with having to disappoint hundreds of persons willing to pay up to $10 a ticket, the orchestra scheduled another concert for tonight, duplicating yesterday's program. Again, every ticket was sold.

News (e)
BURLINGTON, Vt.
Independent
Circ. 4,948

OCT 6 1958

Barnstorming Cliburn Stampedes Boston Crowd

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Reformer &
Vermont Phoenix (e)
BRATTLEBORO, Vt.
Independent
Circ. 7,268

OCT 9 1958

Van Cliburn has fussy Boston in his pocket. The young Texan pianist who made such a hit in Moscow played with the Boston Symphony Orchestra on Sunday and received an ovation. Cliburn is going back to Russia for a three-month tour in the spring. Cyrus Durgin, Boston music critic, reports that Cliburn has no personal pyrotechnics—he practices "until he drops."—Holyoke Transcript

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Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,351

OCT 6 1958

the LOOKOUT

The Towering Texan

VAN CLIBURN, the towering Texan pianist who struck a blow on the keyboard that gained more respect for American culture in Moscow than a dozen atom bombs, was the attraction for most of the capacity audience in Boston's Symphony Hall, Sunday afternoon.

The atmosphere was different from the usual Sunday afternoon concert audience. Many of the people were different from the regulars, and the murmuring before Conductor Charles Munch appeared was different, too.

The orchestra was not different, as it happened, except that the drums and the biggest strings had swapped places. Neither was the warm-up number different — it was a Berlioz overture, "Le Carnaval Romain." It was just fine, and prompted the thought that this part of the country is indeed fortunate to have such an excellent orchestra.

THEN THE BRASSES walked off stage and a couple of men guided the grand piano to center stage, front. Cliburn and Munch presently appeared, the former in tails, and the first of two piano concertos chosen for this orchestra pension fund concert began.

Cliburn began with a flourish, and some in the audience wondered if he was going to be a show-off type. But after one dramatic lifting of his hands he drew himself together, waited for the hundred instrumentalists to do their work, then devoted himself to the job at hand.

"Not a bit over-rated," said one knowing listener who has played piano and organ for 75 years.

"Like Clara Haskil," said a Sunday subscriber who remembers with pleasure what the late Rudolph Elie called an "electrifying" performance by an elderly Hungarian pianist a year or two ago.

THE AUDIENCE, awkwardly revealed its lack of sophistication by clapping at the end of the first movement instead of waiting until the finale, soon surrendered to Cliburn's spell. Rapt silence from nearly 3,000 listeners dramatized the brilliant notes from the piano.

Cliburn returned to bow three times, so insistent was the applause.

After intermission, during which hundreds viewed pictures by members of the North Shore Arts Association, Cliburn played Rachmaninoff. It was the Piano Concerto No. 3, in D minor, not so familiar as the first and second.

In this, speculation about Cliburn's winning fame in Moscow rather than plugging up the ladder in this country was forgotten.

THE TEXAN ASSERTED his musical personality. He was authoritative without being domineering, vigorous without being flashy, brilliant without being hard, expressive without being unduly sentimental. He was just wonderful, and the audience, after recalling him four times, left with gratitude and refreshment by beauty written clearly on faces of a cross-section from white-haired Symphony ladies to denizens of lower suburbia.

P.B.K

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937
OCT 6 1958

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Globe 9/22/58

Van Cliburn Wows Boston In Advance

Cold roast Boston ordinarily would not be expected to go for Texas steer—but the name "Van Cliburn" makes magic here as elsewhere.

The result is the 24-year-old pianist has won an encore from discriminating Boston music lovers before sitting down to play. Instead of one concert at Symphony Hall, Oct. 5 at 3:30 p.m., he's also going to appear Oct. 6 at 8 p.m.

Early last month, Boston Symphony Orchestra sponsors were informed quietly by mail that the youthful American star of Soviet Russia's great Tchaikovsky International Music Festival was to appear as soloist with the Boston orchestra Oct. 5.

PIANIST—Van Cliburn, young Texas pianist, who won encore from Boston music lovers before he appeared.

VAN CLIBURN

Continued from the First Page

This sort of announcement rarely sells out the house. The sponsors get first whack at the best seats, and the remainder are put on public sale.

Officials at Symphony Hall didn't expect much more than the usual announcement-sale, even though the concert also is for the benefit of the orchestra members' pension fund.

The hall's 2631 seats were sold out in record time. But the demand didn't stop. Sponsors wrote for more tickets for friends and, without publicity, word spread throughout the city that Cliburn was coming.

Public demand began to grow.

The management appealed to Cliburn. He agreed to do a repeat. He was promptly scheduled for Oct. 6. Tickets are selling rapidly. The hall already is half gone.

The remaining tickets will be on sale today, with the box office open from 10 a.m. to 5 p.m.

Veterans at Symphony Hall protest they never saw anything like it. Van Cliburn has plenty of color and lots of publicity. However, Bostonians were thought above that sort of appeal.

But the Texan won their hearts before he arrives.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404
OCT 6 1958

Van Cliburn Gives Concert At Boston

By JOHN F. KYES

BOSTON — Symphony Hall was sold out yesterday afternoon, and the same situation exists tonight. The beneficiary of this happy condition is the pension fund of the Boston Symphony Orchestra.

The cause of the second concert and its sell-out is the tall young pianist, Van Cliburn, whose appearance has been eagerly awaited.

Ordinarily a concert consisting of two piano concertos and an overture would not be considered well-balanced fare. But the audience had come to hear Cliburn; also, the concertos selected, the Schumann in A minor and the Rachmaninoff Third in D minor, were not showpieces in the ordinary sense.

They enlisted the resources of the orchestra to such an extent that the afternoon was musically nourishing and satisfying.

Boyish in Manner

Cliburn is boyish in manner, in an appealing way. He lives the music, and does not stop living it when his fingers stop playing.

His head continues to keep time, and he watches the players with keenest concentration. Perhaps his only mannerism is a shaking of the head over some beauty in the music.

His expressions of gratitude to the conductor and concert master are real and fervent; in fact, he kissed Charles Munch's hand after each concerto.

Cliburn didn't much like it when the audience applauded after the first movement of the Schumann. So he remained hunched over the keyboard after the first section of the Rachmaninoff, in such a position that the audience could not mistake his meaning.

Lovely Passages

Charles Munch and his forces tossed off the warhorse, Berlioz's "Roman Carnival" Overture, as if it were something brand-new. The fiery introduction and conclusion found two virtuosos in the percussion section doing things with tambourines I had heard before, but never seen—marvels of exactness. There were also lovely wind passages.

Cliburn seemed content to be a part of the whole rather than a spectacular soloist in the Schumann concerto. His touch in the "Allegro affettuoso" was poetic but clean-cut.

His fingers could form a light and rippling run, or be separate instruments of potent expression. At all times, you felt he was striving toward an ideal he sensed in the music.

A Rich Theme

The orchestra opened the "Intermezzo" with a rich theme in the violas and cellos, which Cliburn later embellished.

In the early parts of the Rachmaninoff, the piano was a pare of the ensemble, and it was not always immediately apparent when the orchestra stopped and the singing tone of the piano went on in a cadenza.

This melting of colors, one into another, persisted in many parts of the work. There was a powerful climax in Cliburn's cadanza in the latter part of the first movement. Later he worked alertly and masterfully with the orchestra and Munch in creating a tremendous ending for the concerto.

Van Cliburn Gets Wild Ovation In Boston Debut at Symphony Hall

By CYRUS DURGIN

Van Cliburn, the young American pianist, played for the first time in Boston yesterday afternoon and received a tumultuous welcome from an audience that filled every seat of Symphony Hall.

The concert was one of two by the Boston Symphony Orchestra, for the benefit of its pension fund, at which Mr. Cliburn is soloist in the A minor Concerto of Schumann, and the Rachmaninoff Third Concerto.

[illegible] end of Schumann's music this audience would not wait for the end of the final chord, and burst into applause even as conductor Charles Munch's stick was still in the air. At the end of the afternoon, a genuine ovation went on for four minutes, and recalled the artist repeatedly.

All this tribute was merited. Mr. Cliburn is an artist of no little stature. He plays with wholehearted devotion to the music at hand, with no display of ego or virtuosity.

VAN CLIBURN
Page Four

VAN CLIBURN

Continued from the First Page

"What a show man!" was the expression overheard in the lobby at intermission. I could perceive no showmanship (which is a display for effect) whatever; I recognized only the natural and sincere bearing of an artist with strong feelings. You would decide that all the honors and publicity since Mr. Cliburn won the Tchaikovsky competition in Soviet Russia last Winter, has not influenced his ego whatever.

Clean and Musical

The Cliburn playing is clean and musical, exhibiting a fine and healthy sense of rhythm; warmth of feeling but not sentimentality, a grasp of proportion between overall conception and incidental details. Perhaps in years to come he will treat a large-scale composition with more unity.

The most important aspect just now is the way he integrates a solo part with the orchestra. You feel he is not giving a solo to accompaniment but is playing as a somewhat more emphasized instrument of the orchestra. That is a portion of the true essence of making music.

This impression was strengthened in conversation with Mr. Cliburn backstage when the concert was finished. He prefers the original, and much longer version of the Rachmaninoff Third Concerto, and this he plays in Boston. "My conception of this work is a symphonic poem for orchestra and piano," he said.

Very tall and thin, his tightly-curled brown hair growing well down upon his forehead and his neck, Mr. Cliburn looks boyish and speaks with youthful intensity. There is not a trace of Texas accent left in his speech. His wide hands, with extraordinarily long, spatulate-tipped fingers often are flung wide against his chest as he makes a point in conversation.

He speaks well, not always simply, but he expresses what is in his mind, and to judge by a few minutes of his talk he is a musician with a mind. He is also, I believe, utterly sincere.

"We Enjoy Doing It"

"I do not know what the word virtuosity means," he said. "My belief is that music is something to be played as well as possible because we enjoy doing it. Naturally we all try to make music as well as possible. Since we are human we do not always manage to do that. But we try.

"To me all music is romantic. But I do believe that what is known as Romantic Music is harder to play, because we must discipline ourselves to express it without exaggeration, than classic music, which really plays itself."

Young Mr. Cliburn is working hard these days. Saturday night was the first in seven that he had not given a concert. After yesterday's performance he faced the prospect of a recording session at midnight.

When he practices, he keeps at it until "I drop." The length of practice time may vary, however. The Rachmaninoff Concerto he learned in six weeks, four years ago, upon a dare, and he performed it at the end of that time with the Chautauqua Symphony under the baton of his friend Walter Hendl.

Next March Mr. Cliburn will return to the scene of that triumph which has since zoomed him into international fame: Soviet Russia. He will remain there three months, and will give concerts for Cultural Clubs in Siberia, a region he has not yet visited.

"I adore the Boston Symphony, and I feel that this city has done a great deal to make Russian music popular in our country. What with the popularity of Russian music, I feel that if Americans could get to know Russian people as well, it would help matters a lot."

(Globe Photo by John Hurley)

VAN CLIBURN AT THE SYMPHONY—Pianist shares applause with Conductor Charles Munch following Boston Symphony Orchestra concert yesterday.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971
OCT 6 1958

Pianist Cliburn Gets Hub Ovation

Pianist Van Cliburn was given a tremendous ovation yesterday following his first performance in Boston, one of two concerts with the Boston Symphony Orchestra for its pension fund.

Another packed house is expected tonight at Symphony Hall when Cliburn appears as soloist with the orchestra. He played Schumann's A minor Concerto and the Rachmaninoff Third Concerto.

Yesterday afternoon's audience began applauding even before the final chord and the ovation lasted for four minutes.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
OCT 6 1958

Notes and Footnotes

DOTTED LINES: Van Cliburn, guest pianist with Boston Symphony Orchestra yesterday at Symphony Hall, broadcast live via *New York Times* radio station WQXR over improved high fidelity leased wires. Heard here first rate from WFLY-FM (Troy), part of *Times* network. Thought occurs: may Cliburn not be featured some summer at Tanglewood with Boston Orchestra? Imagine the

2' 30

Herald 10/12

Van Cliburn Success Is Personal Triumph

By ROBERT TAYLOR

The success of Van Cliburn in his two appearances last week with the Boston Symphony Orchestra raises the question of the future of gifted young concert pianists in this country.

Let's not delude ourselves about Mr. Cliburn: had he not triumphed in the Tchaikowsky Competition in Moscow he would not be playing in the august precincts of Symphony Hall. He would be fulfilling his concert commitments (his appearance in Wrentham two days before the Boston concert is ironic proof) in the musical hinterland of America.

The appearance of Van Cliburn in Wrentham is personally heartening. It's somehow encouraging to see the artist scrupulously maintining a pre-fame bargain. But the idea that Mr. Cluburn was concertizing off the customary track invokes disturbing issues. How long, in fact, would it have taken him to traverse the distance from Wrentham to Symphony Hall unless he had acquired world fame in Russia through very special circumstances?

The Performer

As an artist Van Cliburn is obviously no flash in the pan. Representing a formidable level of attainment, he is a pianist of already matured technique. He should not be judged by the standards that apply to the Rubinsteins and the Giesekings, the masters of this and the previous generation; but on his own terms he is very good indeed. is potential. like that of Glenn Gould and Leon Fleisher is enormous.

The Tchaikowsky Competition, which brought Mr. Cliburn to the fore, was such a unique event that I don't think the Russians can be said to have truly "discovered" the artist For one thing the merciless spotlight of the cultural Cold War beat so relentlessly upon the scene, that the victory of an American could be seized and exploited as a propaganda play.

Not that Van Cliburn didn't deserve the victory. But having demonstrated his talent so concincingly in a limelight, the Soviet could then say, "Here's a magnificinet young artist who had come to Moscow from the cultural desert of the West in order to be recognized."

This, of course, is a purely non-musical issue. And it contains a certain amount of truth, too. Van Cliburn's career was languishing prior to his triumph; he is reported to have considered abandoning music. However, the Tchaikovsky Competition in Moscow was a ready-made platform. The artist understood its possibilities; and for the first time he was permitted to really present his talent to a global audience.

The Russians, of course, would like to promote the myth that they are the heirs of European civilization while America displays a decadent materialistic concern with grosser matters. The conditions of the Competition were artifical conditions. Neither of these facts, however, should prevent one from a dispassionate view of the case.

If Van Cliburn had followed [illegible] anism of concert bookings where the box office is all? This in no way validates the Soviet's propaganda, but it does prove that the Russians are adept at manipulating a half-truth. The success of Van Cliburn inevitably leads to speculation if there are any more like him playing in Wrentham on a Friday night.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 6 1958

Van Cliburn Warmth, Style Hailed

By PEGGY DOYLE

Van Cliburn, the tall young man from Texas, repeated his Moscow prize-winning program in Symphony Hall yesterday afternoon and the response was "as wonderful" as his extraordinarily acute ears have heard anywhere.

The occasion was the Boston Symphony Orchestra's 123rd Pension Fund concert, at which he was soloist. It was a sell-out, as is tomorrow's evening concert at Symphony Hall.

Mr. Cliburn, who has been lionized everywhere since his became the name known 'round the world, has big style and the technique to support it. He has also . . . and it came as a surprise to this listener . . . a genuine warmth and humility. When he plays he is completely absorbed and whenever there is an interval when he is not playing he evinces a lively interest in the playing of symphony members in his immediate neighborhood.

His playing of the Rachmaninoff Concerto No. 3 in D minor, which won for him the Tchaikovsky piano contest in the Soviet Union last spring, won him repeated and deafening applause. It was the uncut version. He learned it in six weeks on a dare and nothing, he says, "is more extraordinarily difficult."

He has been hailed as a virtuoso but "I don't know what a virtuoso means. It suggests not music but card tricks."

Maybe, he said at another time, "my mother emanated from the backwoods but she has wonderful musicality." To her son, she has said:

"Van, it's not what you play but how you play."

He admitted he prays before every concert but shyed away from elaborating on it. He practices until he is exhausted, sometimes 11 hours at a stretch.

He will return to the Soviet Union in March to play before cultural clubs in Siberia, at Premier Nikita S. Khrushchev's invitation. The premiere recently sent him a large, framed photograph of them both.

10/6

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, OCT

Van Cliburn in Boston Debut–

Pianist Wins Acclaim In Two Works

By Harold Rogers

Music lovers poured into Symphony Hall yesterday afternoon, themselves filled with great expectations, and few if any could have been disappointed with what they heard. They came to hear a young, tall, thin, boyish Texan named Van Cliburn. Shot into the empyrean by the Russians, at the moment he is the most brilliant American star in the musical skies.

When Mr. Cliburn won the Tchaikovsky competition in Moscow last April, many skeptics, myself included, were of the opinion that the Russians had again allowed themselves to be dazzled by a technician. After all, do they not consider Emil Gilels their greatest pianist? And did not Mr. Gilels give us a dazzling display of pyrotechnics when he came to Symphony Hall? He did indeed, and at least one listener found not one ounce of poetry in his playing.

Then, too, thought the skeptics, how can a young fellow of 23 be in possession of a musical secret that is usually gained only by musicians of fuller, more fruitful years?

All remaining traces of skepticism vanished yesterday, however, when Mr. Cliburn showed us why the Russians went wild with enthusiasm. He gave them more than they expected. You may call it many things—inspiration, poetry, heart, or spirit—but the little word that says more than all is love.

* * *

This young man has a great capacity for loving—the music, the conductor, the orchestra, and his public. And there is nothing sweetly sentimental in this love. It is deep, serene, and secure. It is the quality that turns a good musician into a great one.

Who could fail to feel it at his performance yesterday afternoon? What else could inspire those simple though eloquent phrases in the Schumann A minor? What else could give him that magnificence of power in the climaxes, or those ineffable moments of tenderness in the pianissimos?

The second concerto on his program—presented by the Boston Symphony Orchestra for its pension fund—was the Rachmaninov Third, the piece with which Mr. Cliburn won his prize in Moscow. We were grateful that he didn't play the Tchaikovsky concerto, the war horse he has usually linked to the Rachmaninov in his concerts. For Boston audiences a Mozart concerto would have been even more acceptable than the Schumann. Surely a man of Mr. Cliburn's talents need not dwell only with the romantics. A Mozart work would give him a wider range in which to display the depth of his sensitivity.

The monumentality of the Rachmaninov is enhanced by its many passages for the piano alone, thus giving the soloist opportunities to speak for himself. Here Mr. Cliburn's dynamic spectrum was astonishing—mountainous chords without banging, singing pianissimos without straining.

* * *

His performances were further enhanced by the flawless orchestral accompaniments provided under Charles Munch's direction. There are few conductors who can cooperate with an inspired soloist as can Dr. Munch. The demand for seats having been so great, Dr. Munch, Mr. Cliburn, and the Boston Symphony will duplicate this program tonight, and all tickets for this second performance have also been sold.

There has been much speculation as to Mr. Cliburn's ability to maintain his present terrific pace and continue to grow as a young musician should. Even he has expressed the need for time to practice and has indicated that a period of retirement will probably be necessary.

The important factor that gives strength to any musician, of course, is humility; and this is a quality that Mr. Cliburn apparently has in abundance. Most great artists have an awareness of the fact that they do not generate anything of themselves—they are merely the instruments, so to speak, of a greater power.

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14 B Boston Traveler, Monday, Oct. 6, 1958

Van Cliburn Conquers Hub

By MAGGIE WELLS, Society Editor

A tall, curly-haired Texan named Van Cliburn made his Boston debut at Symphony Hall yesterday afternoon. And Boston society's collective palms probably still ache from applauding.

Hundreds of socialites showed up at the concert—the first of two being given by Mr. Cliburn to benefit the Boston Symphony's pension fund. The second is being presented this evening and is also a sell-out.

FAMILIAR FACES

Familiar faces in the throng included that of one of Boston's most prominent patronesses of the arts—Mrs. Alvan T. Fuller.

Others present were Cambridge lawyer Robert H. Montgomery (who's almost as tall and as curly-headed as Mr. Cliburn) and his wife. Also, the latter's sister and brother, Mr. and Mrs. Penfield Mower of Marblehead.

Mrs. Mower is better known—indeed, nationally known, in medical circles as Dr. Sara Jordan. She appeared to be enjoying her brand-new retirement which was announced in the news last week.

Still others at the concert were Mrs. Robert S. Harris of Waban and her daughter, Judy, and Mr. and Mrs. Gilbert E. Gordon (Charlotte Hodgkinson) of Beach Street. Also, Boston bachelor John Frenning, who seemed to like the Rachmaninoff every bit as much as the three-quarter music of the Waltz Evenings—at which he's a "regular."

14 B THE BOSTON HERALD, MONDAY, OCT. 6, 1958

MUSIC

By ROBERT TAYLOR

SYMPHONY HALL
Van Cliburn

The Boston Symphony Orchestra, Charles Munch conducting, presented its 123rd Pension Fund concert yesterday afternoon in Symphony Hall. The soloist was Van Cliburn, pianist. The program:
Overture, "Le Carnival Romain," Op. 9 — Berlioz
Piano Concerto in A minor, Op. 54 — Schumann
Piano Concerto No. 3, in D minor — Rachmaninoff

The tumult that greeted Van Cliburn's first appearance on the stage of Symphony Hall yesterday afternoon was a salute to a supercharged musical success symbol. The ovation that closed the concert was a heartfelt tribute to an artist.

For this was the real issue surrounding the concert of the young Texas virtuoso (his first with the Boston Symphony Orchestra) in a special Pension Fund concert—not the superficial question of "is he as good as he's supposed to be," but the more profound and searching one of "is he truly an artist?"

Before the audience stood the familiar form of the most highly-publicized American musician of our day: the rangy figure, the astrakhan cap of curly hair, the chiselled features, the boyish and winning aura of poised modesty. He might have sprung full-fledged from the giant publicity apparatus that has trumpeted his exploits far and wide ever since his sensational victory in the Moscow Tschaikowsky Competition. Indeed his very physical presence was somehow a little awe-inspiring after the manner of a celebrated movie star or athlete whose image almost daily achieves the status of a myth.

But from the moment that Van Cliburn made his first powerful attack in Schumann's A minor Concerto, the phenomenon faded, and the dedicated musician appeared. The depth and vigor of his playing was instantly obvious; and yesterday afternoon he demonstrated that the only terms in which he must be judged are imperative musical terms, and that he belongs among a handful of young artists, such as Leon Fleisher and Glenn Gould, who are potential masters.

This is an extremely select company. At the present time Mr. Cliburn exhibits the formidable technical equipment necessary — the large brilliant tone, splendid articulation, tasteful rubato, dynamic nuance. Moreover, he uses this equipment in a way that assumes an extraordinary romantic sweep, very much in the Lhevinne tradition. It is pianism with a vibrant and heaven-storming contour, yet because of Mr. Cliburn's sensitivity to architecture it never becomes cheaply theatrical and hammily extroverted.

With such a background, both technical and interpretive, he should mature into the greatness he deserves. Yesterday's performance of the Schumann Concerto was a generally good one; the opening movement had the right staccato outline and the conclusion was explosive and unforced. The interpretation carefully regarded the organic structure of the work — perhaps too carefully, for Mr. Cliburn seemed wary of its bravura and some of the poetry shaded into a clipped, tense and nervous mood.

There was no such hesitancy regarding the Rachmaninoff Concerto, however, where the pianist demonstrated a remarkable affinity for the grand romantic style. While the Schumann displayed a competence and a level of ability comparable to almost any gifted professional's today, the Rachmaninoff Third was a superlative and soaring conception. The rhythmic transformations and the enterprising cadenza, the scope and the development of the musical thought were entirely unique, never sentimental and infused with a luminous, tender strength. Here was the Van Cliburn of the future, the virtuoso he should become when the uproar over a first-rate young player still a few years from fulfillment becomes history.

The concert opened with a glowing "Roman Carnival" overture, admirably conducted by Charles Munch who preserved the same kind of acute balance throughout the concertos. The program will be presented again this evening at the 124th Pension Fund Concert.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

OCT 9 - 1958

Music in Review

BSO Opener and Van Cliburn

By GERALD A. BERLIN

As anyone who reads the front pages of the local press knows, the opening pair of concerts of the 1958-59 Boston Symphony season was followed by a pair of pension fund concerts on the ensuing two days with Van Cliburn as soloist.

Tradition vaguely dictates that opening programs should tend toward the sedate, and in sooth this one, which included Bach's Fourth Suite in D Major, Debussy's "La Mer" and Beethoven's "Pastoral Symphony," was not exactly electrifying. Yet, because each work was a masterpiece in its own right the total impact proved quite satisfying.

This Bach Suite is familiar enough to those who have attended the Music Theatre series over the years at Tanglewood, but only twice before had it been performed here by the orchestra. To its innate strength, elegance and grace, then, was added the quality of freshness. I for one would have been happier had fewer strings been employed, for the orchestra's tone can be quite rich for Bach purposes; and as for the sudden and inexplicable tempi changes in the Bourree and Minuet, I can only suggest at World Series time that a change-up is more plausible from the pitcher's mound than the conductor's podium. Such cavils, however, count for little with music so basically indestructible as this.

Of those several works in which Debussy evoked into music some aspect of the sea or sky or of a dream, none is more ineffably haunting than "La Mer," nor are there many other pieces where Charles Munch's abilities show to better advantage. This piece certainly is no stranger here, but however familiar, it is always an experience to bear witness to Mr. Munch's and the orchestra's unfolding of the wizardries of this prime exercise in impressionism.

As for the "Pastoral" Symphony, it remains a prototype for the programmatic music that was to ensue in the 19th century with the advent of Liszt and others. It is true that today in unskilled hands the programmatic effects such as the bird calls, the rustle of the leaves, the peasant dances and the thunder storm can sound naive to the point of bumptiousness. But a good reading—and the performance here was just that—will reveal that the qualities of the pictorial in this symphony have seldom been matched by subsequent composers for all the vaster orchestral resources at their disposal. Mr. Munch depicts the "Pastoral" with a sort of straightforward understatement, eschewing any attempts to crown Beethoven's many effects. The results could hardly be more joyous.

Whatever charge was lacking in the opening program was well made up for in the Cliburn concert. Since winning the International Tchaikowsky Competition in Moscow last April this twenty-three-year-old Texan has received more concentrated acclaim than any musician of our time, and the hall fairly crackled with anticipation. Mr. Cliburn won the competition with the Rachmaninoff Third D minor and the Tchaikowsky B flat minor Concertos and has been burning up the keyboards around the world with them ever since. In this concert, however, he went somewhat afield, for he paired the Rachmaninoff not with the Tchaikowsky but with the Schumann A minor Concerto.

Now Mr. Cliburn did not spring full blown from Khrushchev's noggin. Tremendous technique, deeply musical phrasing and above all a beautiful tone unmarred by the harsh percussiveness apparently so indigenous to so many of our contemporary young pianists bespeak not only phenomenal natural talent but superb and rigorous training that clearly goes back many years.

These endowments stood out even when the soloist was far from his best, as in the Schumann on Sunday. This work found Mr. Cliburn literally staggering at whole passages at a time in the first and last movements, and in addition one might legitimately question whether the quiet intimacy and delicate sentimentality of this masterpiece were adequately realized. It was in the grandiose one-dimensional Rachmaninoff that these endowments not only stood out but were positively emblazoned. Indeed, the piece could not have been done much better, and the finger control and lyric line there would have done honor to any pianist extant. The only notable deficiency was in the size of the tone; Cliburn's fortissimos at this juncture are certainly not those of a Horowitz or a Serkin.

Any concerto, particularly a romantic one, affords at best a very restricted view of a pianist's mettle. On the sparse available evidence Van Cliburn seems to have what it takes, but for all the reams that have been and are being written about him, this corner's ballot will not be finally cast until he undergoes that ultimate of a musician's ordeal by fire—a solo recital.

This week's program includes Mozart's "Haffner" Symphony, Honegger's Symphony No. 5 and Brahms' Fourth.

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BOSTON BEAT

By LARRY JOSEPHS

AARON GO BRAGH: "When I left Ireland it was raining and my friends who had come to see me off said that Eire was crying because of my leaving her. Now, on landing in Boston, I see that it's pouring. I hope it isn't tears because I'm back." These were the first words of former Lord Mayor of Dublin Robert Briscoe upon arriving in the Hub last Wednesday to start a nationwide tour in behalf of his new book, "For the Life of Me," just published by Little, Brown and Company. Indeed, Boston was not crying, as was clearly apparent at a luncheon in Mr. Briscoe's honor at the Sheraton Plaza. His wit was never sharper and his reception was as warm as when he captured this city two years ago. "Fighting Bobbie" Briscoe justiably boasts of his double heritage—the Irish and the Jewish—for he has acquired remarkable strength from both, and his pride in having shared in the battle for freedom of the two peoples is an object lesson of his remarkable book. What makes the Briscoe story all the more colorful is the sense of humor displayed in his frank narrative. In the darkest hours of the struggle for Irish independence, in which he played a very valuable role, he did not forget to crack a joke, to tell a humorous story, to think of the lighter side of life, to see even tragedies in a brighter vein. There is such a paucity of humor in Jewish life——indeed, in life generally—that valuable is Bob Briscoe's lesson on how to be amusing in the serious business of living.

JET PROPELLED: Imagine coming home of an evening and saying to the missus, "Pack your bags, we're leaving for Rome in the morning." Yet this is a customary thing for S. Mitchell (Mickey) Axelrod of Brookline, prominent textile man, who makes frequent hops to fabric centers on the continent. When I think of the preparations we go through for a weekend in Nantucket! And who'll take care of the dog? I suppose, with the new jets upon us, that very shortly if you want French food you'll go to France, if you want pizza you'll hop off to Italy. I'm for Chinese tonight. Lo mir chen a heim gein.

FAN OF VAN: When you stop to think of how many mamas have nearly gone beserk urging junior and junior miss to practice the piano, you wonder where all the young music lovers came from who stormed Symphony Hall to hear Van Cliburn this past Sunday and Monday. Here's what one youthful concert-goer, Jerry Snider of Brookline, had to say: "It was in Rachmaninoff's Piano Concerto No. 3 in D minor, one of the two pieces with which he won the Tchaikovsky Competition in Moscow last April, that Van Cliburn revealed to his rapt audience his true mastery of the keyboard. As he played one could feel and almost see the surging emotions of this young man as his fingers touched each note, giving life to this compelling music. His spellbinding octave passages, the electrifying cadenzas, the delicacy while playing the pianissimos, the element of restraint as well as of climax and his perfect entrances and dramatic solos proved that Van is no amateur coasting along on a name built up by much publicity. He tosses his head high in the air, he closes his eyes, he shakes his head from side to side and then he bends low over the keyboard as if to pull it closer to him that he might enrich the music even more . . . I was taken backstage by my friend, Howard Burkat, whose father works closely with conductor Charles Munch of the BSO, to meet Van Cliburn after the concert. Van overflows with charm and warmth. One cannot help but like him the moment one sees him. His vivacity and irradescence draw you to him like a magnet. And he talks with an eager voice, fired with enthusiasm over anything he is doing. He uses his hands much like when he is playing the piano, gesticulating with every word he utters. He received us warmly and asked how we enjoyed the concert. I told him that I sure had, at which he broke into a broad grin and his eyes flashed underneath the mass of blond curly hair. He autographed my program in large, bold lettering. He thanked us for coming. He thanked us, but for me it was one of the most thrilling and inspiring happenings of my life."

MUSICAL COURIER
NEW YORK, N. Y.

NOV 1958

BOSTON

■ Now that the Boston Symphony Orchestra has presented its first program, the Hub concert season may be said to be officially under way. There is always a certain air of excitement for the opening concert which the music and its performance may or may not bear out. In opening the 78th season Charles Munch and the orchestra by no means displayed themselves to the best possible advantage. The tone was often rough and sometimes coarse. There was friction between the choirs, and the interpretations were not of the order we associate with a conductor who may have his wayward moments but rarely is dull. Yet while the Oct. 3 audience was not lifted to the heights the program of the Bach Suite No. 4, the Debussy "La Mer" and the Beethoven Sixth satisfied all segments of an audience which sometimes comes close to acrimony over choice of program material.

Things went along better the following week with Mozart's "Haffner" Symphony, the Honegger Symphony No. 5 and the Brahms Fourth all calling out the conductor's enthusiasm and the orchestra's response.

Van Cliburn came, saw and conquered not once but twice when he was soloist with the orchestra for two Pension Funds concerts. Naturally the hall was sold out for both events and could have been sold out, doubtless, for two more.

It was good to hear Cliburn with the orchestra since the BSO is just a little sparse in its solo offerings. Only six soloists have been announced for the Friday - Saturday series — Samuel Mayes, cellist; Firkusny, Istomin and Serkin representing the pianists; and the violinists Henryk Szeryng and Christian Ferras. If we count Mr. Munch and associate conductor Richard Burgin, there will also be six conductors, the guests being Pierre Monteux, Ferenc Fricsay, Robert Shaw and Sir John Barbirolli.

Photo by REMI

PRESIDENT EISENHOWER *again receives the Little Singers of Paris (they first visited the White House during their 1953 season). Field Marshal Viscount Montgomery had told the boys in Paris: "When you go to America, you must be my ambassador to General Eisenhower and sing 'Londonderry Air' for him." The Little Singers' concert in Washington was presented on Oct. 3 at Constitutional Hall for the benefit of HELP under the patronage of Mrs. Dwight D. Eisenhower. In the picture, Monsignor* FERNAND MAILLET, *director, is on left of the President.*

■ While Boston has been notoriously inhospitable to visiting orchestras, is is pleasant to report that the Chicago Symphony under Fritz Reiner was enthusiastically received by a large audience and by the press when it played at Symphony Hall Oct. 14.

This was the first event of the Boston University Celebrity Series, which has also scheduled the Iglesias Spanish Ballet; the Geoffrey Holder Dancers; Marian Anderson; and Emlyn Williams. While Nathan Milstein is the only solo string performer to appear on the list there is plenty of chamber music with the Budapest Quartet scheduled for two concerts, the Curtis Quartet, the Quartetto Italiano and the Stuttgart Chamber Orchestra. Lovers of song must content themselves with only one voice recital but the piano is very well represented with the Soviet virtuoso Vladimir Ashkenazy, Serkin, Rubinstein, Glenn Gould and Horszowski—pretty safe audience bets, all of them. Pomp, circumstance and pageantry will be supplied by the Grenadier Guards Regimental Band together with the Scots Guard Massed Pipers and Highland Dancers. In addition to all the above, series subscribers are also given first opportunity to purchase tickets for two extra-curricular events—Renata Tebaldi and Andres Segovia.

But perhaps Aaron Richmond, who is manager of the Boston University Series, has courteously left the field in the voice department open for the Boston Morning Musicales whose list reads: Lisa Della Casa, Carroll Glenn with Eugene List, Byron Janis, Jerome Hines, Cesare Valletti and Blanche Thebom. JULES WOLFFERS

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BOSTON BEAT

By LARRY JOSEPHS

AARON GO BRAGH: "When I left Ireland it was raining and my friends who had come to see me off said that Eire was crying because of my leaving her. Now, on landing in Boston, I see that it's pouring. I hope it isn't tears because I'm back." These were the first words of former Lord Mayor of Dublin Robert Briscoe upon arriving in the Hub last Wednesday to start a nationwide tour in behalf of his new book, "For the Life of Me," just published by Little, Brown and Company. Indeed, Boston was not crying, as was clearly apparent at a luncheon in Mr. Briscoe's honor at the Sheraton Plaza. His wit was never sharper and his reception was as warm as when he captured this city two years ago. "Fighting Bobbie" Briscoe justiably boasts of his double heritage—the Irish and the Jewish—for he has acquired remarkable strength from both, and his pride in having shared in the battle for freedom of the two peoples is an object lesson of his remarkable book. What makes the Briscoe story all the more colorful is the sense of humor displayed in his frank narrative. In the darkest hours of the struggle for Irish independence, in which he played a very valuable role, he did not forget to crack a joke, to tell a humorous story, to think of the lighter side of life, to see even tragedies in a brighter vein. There is such a paucity of humor in Jewish life——indeed, in life generally—that valuable is Bob Briscoe's lesson on how to be amusing in the serious business of living.

JET PROPELLED: Imagine coming home of an evening and saying to the missus, "Pack your bags, we're leaving for Rome in the morning." Yet this is a customary thing for S. Mitchell (Mickey) Axelrod of Brookline, prominent textile man, who makes frequent hops to fabric centers on the continent. When I think of the preparations we go through for a weekend in Nantucket! And who'll take care of the dog? I suppose, with the new jets upon us, that very shortly if you want French food you'll go to France, if you want pizza you'll hop off to Italy. I'm for Chinese tonight. Lo mir chen a heim gein.

FAN OF VAN: When you stop to think of how many mamas have nearly gone beserk urging junior and junior miss to practice the piano, you wonder where all the young music lovers came from who stormed Symphony Hall to hear Van Cliburn this past Sunday and Monday. Here's what one youthful concert-goer, Jerry Snider of Brookline, had to say: "It was in Rachmaninoff's Piano Concerto No. 3 in D minor, one of the two pieces with which he won the Tchaikovsky Competition in Moscow last April, that Van Cliburn revealed to his rapt audience his true mastery of the keyboard. As he played one could feel and almost see the surging emotions of this young man as his fingers touched each note, giving life to this compelling music. His spellbinding octave passages, the electrifying cadenzas, the delicacy while playing the pianissimos, the element of restraint as well as of climax and his perfect entrances and dramatic solos proved that Van is no amateur coasting along on a name built up by much publicity. He tosses his head high in the air, he closes his eyes, he shakes his head from side to side and then he bends low over the keyboard as if to pull it closer to him that he might enrich the music even more . . . I was taken backstage by my friend, Howard Burkat, whose father works closely with conductor Charles Munch of the BSO, to meet Van Cliburn after the concert. Van overflows with charm and warmth. One cannot help but like him the moment one sees him. His vivacity and irradescence draw you to him like a magnet. And he talks with an eager voice, fired with enthusiasm over anything he is doing. He uses his hands much like when he is playing the piano, gesticulating with every word he utters. He received us warmly and asked how we enjoyed the concert. I told him that I sure had, at which he broke into a broad grin and his eyes flashed underneath the mass of blond curly hair. He autographed my program in large, bold lettering. He thanked us for coming. He thanked us, but for me it was one of the most thrilling and inspiring happenings of my life."

MUSICAL COURIER
NEW YORK, N. Y.

NOV 1958

BOSTON

■ Now that the Boston Symphony Orchestra has presented its first program, the Hub concert season may be said to be officially under way. There is always a certain air of excitement for the opening concert which the music and its performance may or may not bear out. In opening the 78th season Charles Munch and the orchestra by no means displayed themselves to the best possible advantage. The tone was often rough and sometimes coarse. There was friction between the choirs, and the interpretations were not of the order we associate with a conductor who may have his wayward moments but rarely is dull. Yet while the Oct. 3 audience was not lifted to the heights the program of the Bach Suite No. 4, the Debussy "La Mer" and the Beethoven Sixth satisfied all segments of an audience which sometimes comes close to acrimony over choice of program material.

Things went along better the following week with Mozart's "Haffner" Symphony, the Honegger Symphony No. 5 and the Brahms Fourth all calling out the conductor's enthusiasm and the orchestra's response.

Van Cliburn came, saw and conquered not once but twice when he was soloist with the orchestra for two Pension Funds concerts. Naturally the hall was sold out for both events and could have been sold out, doubtless, for two more.

It was good to hear Cliburn with the orchestra since the BSO is just a little sparse in its solo offerings. Only six soloists have been announced for the Friday-Saturday series — Samuel Mayes, cellist; Firkusny, Istomin and Serkin representing the pianists; and the violinists Henryk Szeryng and Christian Ferras. If we count Mr. Munch and associate conductor Richard Burgin, there will also be six conductors, the guests being Pierre Monteux, Ferenc Fricsay, Robert Shaw and Sir John Barbirolli.

Photo by REMI

PRESIDENT EISENHOWER *again receives the Little Singers of Paris (they first visited the White House during their 1953 season). Field Marshal Viscount Montgomery had told the boys in Paris: "When you go to America, you must be my ambassador to General Eisenhower and sing 'Londonderry Air' for him." The Little Singers' concert in Washington was presented on Oct. 3 at Constitutional Hall for the benefit of HELP under the patronage of Mrs. Dwight D. Eisenhower. In the picture, Monsignor* FERNAND MAILLET, *director, is on left of the President.*

■ While Boston has been notoriously inhospitable to visiting orchestras, is is pleasant to report that the Chicago Symphony under Fritz Reiner was enthusiastically received by a large audience and by the press when it played at Symphony Hall Oct. 14.

This was the first event of the Boston University Celebrity Series, which has also scheduled the Iglesias Spanish Ballet; the Geoffrey Holder Dancers; Marian Anderson; and Emlyn Williams. While Nathan Milstein is the only solo string performer to appear on the list there is plenty of chamber music with the Budapest Quartet scheduled for two concerts, the Curtis Quartet, the Quartetto Italiano and the Stuttgart Chamber Orchestra. Lovers of song must content themselves with only one voice recital but the piano is very well represented with the Soviet virtuoso Vladimir Ashkenazy, Serkin, Rubinstein, Glenn Gould and Horszowski—pretty safe audience bets, all of them. Pomp, circumstance and pageantry will be supplied by the Grenadier Guards Regimental Band together with the Scots Guard Massed Pipers and Highland Dancers. In addition to all the above, series subscribers are also given first opportunity to purchase tickets for two extra-curricular events—Renata Tebaldi and Andres Segovia.

But perhaps Aaron Richmond, who is manager of the Boston University Series, has courteously left the field in the voice department open for the Boston Morning Musicales whose list reads: Lisa Della Casa, Carroll Glenn with Eugene List, Byron Janis, Jerome Hines, Cesare Valletti and Blanche Thebom. JULES WOLFFERS

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at which he broke into a broad grin and his eyes flashed underneath the mass of blond curly hair. He autographed my program in large, bold lettering. He thanked us for coming. He thanked us, but for me it was one of the most thrilling and inspiring happenings of my life."

34

Sentinel (e)
KEENE, N. H.
Independent
Circ. 6,575

OCT 6 1958

Van Cliburn Keeps Symphony Up Late

BOSTON (AP)—Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

News (e)
NEWPORT, R. I.
Independent
Circ. 12,400

OCT 6 1958

Symphony Stays Up Late For Van Cliburn

BOSTON (AP) — Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

DENVER, COLO.
ROCKY MTN. NEWS
Circ. D. 157,264 - S. 162,133

OCT 7 1958

Pianist Keeps Orchestra Up After Midnight

BOSTON, Oct. 6—(AP)—Van Cliburn, brilliant pianist, kept the 105-member Boston Symphony Orchestra up until the early morning hours Monday.

He had a recording date with the orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

OCT 6 1958

SYMPHONY MEETS AT MIDNIGHT FOR VAN CLIBURN RECORDINGS

One hundred and five tired but enthusiastic members of the Boston Symphony Orchestra reported to Symphony Hall at midnight last night for an extraordinary recording session with internationally famed pianist Van Cliburn.

The time was set when the tall Texan who won world fame in Moscow last spring said he would be willing to record with the orchestra at midnight if no other time was available. Both the orchestra and the pianist have full schedules for some time to come.

RCA Victor sent recording crews to Boston in the hope that sometime could be found before or after yesterday's Pension Concert. It was the pianist who suggested the midnight hour. Telephone calls rounded up the musicians who had left Symphony Hall only a few hours previously.

Journal (e)
BIDDEFORD, Me.
Independent
Circ. 8,921

OCT 6 1958

Cliburn Keeps Recording Date With Symphony

BOSTON (AP)—Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

OCT 7 1958

Van Cliburn Keeps Big Orchestra Up

BOSTON (AP)—Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours Monday.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra Sunday.

Orchestra officials notified the musicians and all agreed to keep the postmidnight date.

They recorded Rachmaninoff's "Third Piano Concerto," the selection which Cliburn played to win top honors in the international Tschaikovsky piano competition in Moscow last winter.

Telegraph (e)
NASHUA, N. H.
Independent
Circ. 11,405

OCT 6 1958

Cliburn Keeps Hub Symphony Up Until Late

Boston, Oct. 6, (AP) — Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

OCT 6 1958

BSO Kept Up Late To Record Van Cliburn

BOSTON (AP)—Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 30,169

OCT 8 1958

Van Cliburn Keeps Boston Symphony Up Late

BOSTON (AP) — Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours Monday.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra Sunday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

OCT 6 1958

Cliburn Keeps Boston Symphony Players Up

BOSTON (AP)—Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,609

OCT 6 1958

RAL FALLS, R. I., MONDAY,

Cliburn, BSO Burn Late Oil

BOSTON (AP) — Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's third piano concerto.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

OCT 4 1958

from Hong Kong.

BOSTON—Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony orchestra up until the early morning hours today. His time schedule would only permit a recording date with the orchestra after midnight.

Sun (e)
WESTERLY, R. I.
Republican
Circ. 7,813

OCT 6 1958

Van Cliburn Keeps Orchestra Up Late

BOSTON (AP) — Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

OCT 6 1958

Cliburn, Orchestra Record At Midnight

Boston, Oct. 6 —(UPI)—Pianist Van Cliburn burned the midnight oil early today.

A recording company pressed for a recording session with Cliburn and the Boston Symphony Orchestra. Cliburn, who performed yesterday with the orchestra and will again tonight, had little time to spare.

So, on his suggestion, the 105 musicians of the orchestra and Cliburn met for their recording session at midnight last night.

Reformer &
Vermont Phoenix (e)
BRATTLEBORO, Vt.
Independent
Circ. 7,268

OCT 6 1958

Van Cliburn Keeps Symphony Up Late

BOSTON (AP)—Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 26,133

OCT 6 1958

Cliburn Keeps Famed Orchestra Up Pretty Late

BOSTON (AP)—Van Cliburn, the brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the post-midnight date.

They recorded Rachmaninoff's Third Piano Concerto, the selection which Cliburn played to win top honors in the International Tschaikovsky Piano Competition in Moscow last winter.

Cliburn appeared before a capacity audience at King Philip Regional High School in Wrenthamtham Friday night under the auspices of the Community Concerts Assn. of Franklin and Dean Junior College.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,548

OCT 6 1958

Plays in Boston

VAN CLIBURN

Pianist Cliburn is taking it easy today after working into the early morning hours playing and recording with the Boston Symphony orchestra. Following a solo appearance with the orchestra, Van Cliburn and the Boston Symphony started at midnight to record Rachmaninoff's 3d Piano Concerto.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 6 1958

Cliburn Keeps Symphony Up Late

By the Associated Press

Boston

Van Cliburn, brilliant pianist of world renown, kept the 105-member Boston Symphony Orchestra up until the early morning hours today.

He had a recording date with the famous orchestra, but the only time his schedule would permit it was after midnight following his solo appearance with the orchestra yesterday.

Orchestra officials notified the musicians and all agreed to keep the postmidnight date.

They recorded Rachmanioff's Third Piano Concerto, the selection which Mr. Cliburn played to win top honors in the International Tschaikovsky piano competition in Moscow last winter.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

OCT 11 1958

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the second program of the 78th season yesterday afternoon at Symphony Hall. The program:

Symphony No. 35, in D major. Mozart
Symphony No. 5 . . . . Honneger
Symphony No. 4, in E minor, Op. 98 Brahms

By ROBERT TAYLOR

When Arthur Honneger's Fifth Symphony was completed in December, 1950, the honor of its first performance fell to our orchestra and to the composer's close friend, Charles Munch. But the last time Boston heard the work only the first movement was played, and under circumstances so solemn that virtually all musical considerations were obliterated.

For Honneger had died less than a week before, and the tragic grandeur of this, perhaps his greatest achievement, acted as a memorial. It was an ideal memorial, too; but given the event which served as its background, one could scarcely listen to the symphony with detachment.

REMOVED VIEW

Yesterday's concert at Symphony Hall, however, provided a more removed view, and demonstrated beyond all cavil that the Honneger Fifth is one of the handful of modern scores that tower above a relatively sterile scene. From the opening with its brass sunburst in D major, the symphony proceeds toward a statement of a tormented, withdrawn and highly personal character.

The idiom is melodic yet charged with such tension—the dense harmonies and faint dissonances contribute a feeling of lurking oppression—that the treatment of the material recalls, indeed, the chiaroscuro of a Rembrandt.

One uses the similes of painting advisedly. The style of the Honneger is too distinct to be compared to that of another composer. While the music can be said, in a larger sense, to reflect the pressures of an era of anxiety, the depth of its emotional content takes on an individual, even romantic, drama. To me it invokes something of the terse atmosphere of the opening movement of Honneger's "Symphonie Liturgique," where passages of an aggressively rhythmic nature mingle with darkling sonorities to suggest a spirit struggling against grief.

Whereas the Honneger Third derives its form from Mozart, though, the Fifth is stormily eloquent and steeped in the tradition of Beethoven. The ultimate pronouncement, which subsides with the finality of a sigh, comes after a sustained forte and several staccato episodes between the violins and woodwinds: it is a resolution, and a fitting climax to so craggy a structure. Both Dr. Munch and the orchestra were in devoted accord and rendered a memorable performance.

GOOD PROGRAMMING

Programming the "Haffner" Symphony of Mozart and the Brahms Fourth on either side of the Honneger, struck me as admirable, since the former is such a stark work that anything with the slightest trace of introversion would cast a pall over the entire afternoon. The Brahms, of course, is personal enough, and contains its own granite melancholy; but it is so familiar and so lyrical that in this context its surging vigor seemed more than ever engaging.

Both performances went well, although the presto in the Mozart was virtually prestissimo, and the general holiday gaiety was a trifle hectic. Nevertheless the interpretation displayed polish and grace, and the Brahms really acquired a splendid sonority and strength.

Again it may be noted that Dr. Munch has absorbed much of the Koussevitzky approach into his own manner, and as a result the Fourth is distinguished by a rare tonal lustre. The brilliance of such effects as Brahm's scoring for triangle is difficult to hide in any case: still it was in the strings and woodwinds that the richer scope of the concept was most evident.

Next week the orchestra will be on tour in the West, returning Oct. 23 for the third pair of concerts of the series. Richard Burgin will introduce Gardner Read's "Prelude and Toccata," and Walingford Riegger's "Study in Sonority," and also on the program will be Bloch's "Schelomo" Rhapsody for 'cello, and Prokofieff's Fifth Symphony.

LOWELL SUN

Music

Choral Society Achieves Fine Start for Season

By ALFRED W. BURKE

LOWELL—A fine start has been the lot of the Greater-Lowell Choral society. This active group, under the excellent baton of Dr. Edward F. Gilday, should realize one of the best years yet.

Added to the regular list of singers are several new voices. The interest locally in music by those people who are appearing on the scene for the first time means that the hoped-for growth of the society is to become an actuality.

Dr. Gilday plans both a major program and something appropriate to one of the holiday seasons. Regular rehearsals will be conducted each week. Singers who are interested in becoming members of the choral group are invited to attend the session that is scheduled for next Tuesday evening at Lowell State Teachers college.

EVERYONE HOPES THAT the coming season will find the Lowell Philharmonic Orchestral society active. This fine musical organization that has been the resident orchestral group locally for more than 30 years deserves the support of the public.

A city of the size of Lowell is fortunate in having a resident orchestra. Many cities of lesser size support such organizations whose musical value falls far short of what the Philharmonic possesses.

Such musical activity is necessary both from a cultural viewpoint and because of the opportunity it affords young instrumentalists. Most of this city's best known musicians have received their start with this fine organization.

The second pair of Friday afternoon and Saturday evening concerts by the Boston Symphony orchestra will be conducted by Dr. Charles Munch. Oct. 10 and 11. Included will be Mozart "Haffner" Symphony, Honegger's Symphony No. 5 and the Fourth Symphony of Brahms.

First of the Tuesday evening series, on Oct. 7 will also be conducted by Dr. Munch. The program will open with Beethoven's "Pastoral" Symphony No. 6; the second half of the program will consist of Bach's Suite No. 4 and Debussy's "La Mer".

During the week of Oct. 14 the Boston Symphony orchestra will be out of town on a tour which includes Rochester, N. Y., Columbus and Toledo, Ohio; Detroit, Ann Arbor and East Lansing, Mich.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

OCT 11 1958

Boston Symphony Orchestra

Mozart, Honegger and Brahms

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the second program of the Friday-Saturday series. Charles Munch, music director, conducted the "Haffner" Symphony of Mozart, Honegger's Fifth Symphony, and the Fourth Symphony of Brahms.

By CYRUS DURGIN

Honegger's Fifth Symphony, sandwiched between the "Haffner" of Mozart and the minor of Brahms, provided at yesterday's Boston Symphony concert, the only deviation from calm and classical beauty. For some of us, though, how many I could not be sure, it also provided the only musical adventure of the afternoon.

The composer referred to this powerful and darksome work as a symphony of three Ds, alluding to the notes which end each of the three movements. Those three Ds very likely will be taken by conservatives to mean Dreariness, Discord and Damnation. The camp to which I belong will as easily suggest Dissonance, Daring and Demons.

Surely there are demons in the course of the dramatic first and third movements. Just what demons and what they are up to, only the composer could have said. But they are there, for this is not dryly abstract music, but a most emotional and fantastic variety of symphonic imagining. Poe, perhaps, could have made much of this nether tonal world.

The music grows upon you with each hearing. Not that we can yet find our way about in it with any ease, but some day we shall. It is not easy listening—what good music ever was, initially?—but it rewards the careful ear. Here are the touch and the creative fire of a master, both in the use of the orchestra and in the organization of the movement structure. This Fifth Symphony is one of considerable stature.

It is doubtful that most of the audience took to it readily. At the end of the first movement, there was a sudden gust of coughing and throat-clearing, a sure sign in the world of public performance that the public—or some of it—is not interested. Nonetheless, I rejoice that Charles Munch chose to play it again, and trust he will continue to do so.

Dr. Munch and the Orchestra were at their finest in Mozart, so gracefully and singingly performed, and in the grandeurs and poetizing of Brahms' last Symphony. No doubt it is picayune to suggest it, but pleasurable as this Mozart and this Brahms surely were, could not some other Mozart and some other Brahms have been offered? The "Haffner" was last heard in 1955, the E minor Symphony just a year ago. If popular pieces are heard too often, the repertory will shrink, and that will be as bad for us as for the musicians.

Nonetheless, both symphonies went beautifully, although in Brahms, Dr. Munch does not ask for quite so hearty a bass as would fit my taste, nor does he bring up much a great deal of viola detail. The business of stressing "inner voices" is always debatable, but they do add richness and contrast to the main melodies when they can be heard.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

OCT 5 1958

Music Events This Week

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the second pair of concerts at Symphony Hall Friday at 2:15 p.m. and Saturday at 8:30 p.m. His program will include the Mozart "Haffner" Symphony, Honegger's Symphony No. 5, and the Fourth Symphony of Brahms.

The first of the Tuesday Evening Series, on October 7 at 8:30, will also be conducted by Dr. Munch. The program will open with Beethoven's "Pastoral" Symphony, No. 6. The second half of the program will consist of Bach's Suite No. 4 and Debussy's "La Mer."

During the week of October 14 the Boston Symphony Orchestra will be out of town on a tour which includes concerts in Rochester, N. Y., Columbus and Toledo, Ohio; Detroit, Ann Arbor and East Lansing, Michigan.

Following the Orchestra's return, the third pair of weekend concerts will be presented at Symphony Hall on Thursday, October 23 at 2:15 and Saturday, October 25 at 8:30. The concerts will be conducted by the Associate Conductor, Richard Burgin, and the soloist will be Samuel Mayes, the Orchestra's first cellist. The regular Friday afternoon concert has been moved to Thursday afternoon, to enable the Orchestra to travel to New York for a special concert at the United Nations, which will be broadcast all over the world.

Monday

At Christ Church, Cambridge, Stephen Larabee will play the first of four J.S. Bach Organ Series concerts sponsored jointly by Christ Church and the Harvard Organ Society. At 8:15 p.m. Free.

Wednesday

At Boston University College of Liberal Arts, the "Great Music" series under the direction of Karl Geiringer and Edith Vogl, present Edith Stearns in a recital of piano music by Schubert and Schumann. Room 12, 725 Commonwealth Ave., at 7:15 p.m.

At Jordan Hall, a concert of chamber music presented by the New England Conservatory of Music, with the following program: Haydn, Quartet in C Major (Op. 74, No. 1) and Schubert, Octet in F (Op. 166). At 8:30 p.m. Free.

Thursday

In Sanders Theatre, Cambridge, Julian Bream, English guitarist and lutenist, presents a concert of lute music by John Dowland, sponsored by the Harvard Department of Music. This is Mr. Bream's first American tour. At 8:30 p.m. Free.

Friday

At the Central YMCA, folk singer Tony Saletan will open a seven concert series, sponsored by the new Folksong Group. Later concerts will feature Seraffyn and Cherubim, Rev. Gary Davis and Barry Kornfeld, Paul Clayton and Frank Hamilton. At 8:30 p.m., 316 Huntington Ave., Boston. Admission at the door, or by series tickets.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

OCT 5 1958

Symphony Concerts

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the second pair of Friday afternoon and Saturday evening concerts at Symphony Hall Oct. 10 at 2:15 and Oct. 11 at 8:30. His program will include the Mozart "Haffner" Symphony, Honegger's Symphony No. 5, and the Fourth Symphony of Brahms.

The first of the Tuesday evening series, on Oct. 7 at 8:30, will also be conducted by Dr. Munch. The program will open with Beethoven's "Pastoral" Symphony. The second half of the program will consist of Bach's Suite No. 4 and Debussy's "La Mer."

During the week of Oct. 14 the Boston Symphony Orchestra will be out of town on a tour.

Following the orchestra's return, the third pair of weekend concerts will be presented at Symphony Hall on Thursday, Oct. 23 at 2:15 and Saturday Oct. 25 at 8:30. The concerts will be conducted by the associate conductor, Richard Burgin, and the soloist will be Samuel Mayes, the orchestra's first cellist. The regular Friday afternoon concert that week has been moved to Thursday afternoon, to enable the orchestra to travel to New York for a special concert at the United Nations, which will be broadcast over the world.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

OCT 9 - 1958

Munch Outlines Concert Series

Boston music lovers will get a treat when Charles Munch, director of the Boston Symphony Orchestra, conducts the second pair of Friday afternoon and Saturday evening concerts at Symphony Hall.

This program Oct. 10 at 2:15 and Oct. 11 at 8:30 will include the Mozart "Haffner" Symphony, Honegger's Symphony No. 5 and the Fourth Symphony of Brahms.

The first of the Tuesday Evening Series was held Oct. 7 at 8:30. The program opened with Beethoven's "Pastoral" Symphony, No. 6. Bach's Suite No. 4 and Debussy's "La Mer" were featured in the second half.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

OCT 10 1958

SYMPHONY PROGRAM

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the second pair of Friday afternoon and Saturday evening concerts today and tomorrow at Symphony Hall.

His program will include the Mozart "Haffner" Symphony, Honegger's Spmyhony No. 5 and the Fourth Symphony of Brahms.

38

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 11 1958

Munch Conducts Three Symphonies

Mozart, Honegger, and Brahms on Program

By Harold Rogers

It was a triple triumph that Charles Munch achieved yesterday afternoon in Symphony Hall. He conducted the Boston Symphony Orchestra in three works, each a symphony, each a masterpiece—the Mozart "Haffner," the Honegger Fifth, and the Brahms Fourth.

The Honegger Fifth, it will be recalled, is composed in three movements, rather than the usual four, and it bears an interesting inscription on the score—"di tre re." This doesn't refer to the three Kings, as Honegger himself declared, but to the fact that each movement ends on the note re, or D.

It was Dr. Munch who conducted the world première of the Honegger in Boston in 1951; and at that time many of us were deeply moved by the depths of emotion reached by the composer, his remarkable ability to express his message in music almost as specifically as if he were to inscribe a canto for some modern Divine Comedy.

It is evident—at least in what the music says to me — that Honegger sang with the voice of a warning prophet for these our latter days. In the first movement he fairly screams in anguish over the state of human thinking; he calls for an awakening (and is there anything much more alarming than that crying trumpet, mounting step by step until we are rigid with attention?).

This warning unrest continues in subtle ways as an undercurrent while the surface of the second movement pursues more of a scherzo form. Could he mean that mankind, in pursuing the pleasures of the moment, is unaware of lurking danger?

In the final movement he again lifts his voice, crying havoc until the music falls away, as if exhausted, into something of a sobbing coda that seems to say that the composer has done his best, he can now do no more.

During the past seven years the Boston Symphony musicians have played this work many times here and abroad. The difficulties of the première have long since faded away, and Dr. Munch's interpretation has deepened and clarified itself. He now conducts it from memory. All these factors combined yesterday to give the music a magnificence heretofore not manifested.

⁂

Yes, Dr. Munch was in fine fettle, and his Mozart had a warm patina, as if lighted by candles shining through crystal. What an adroit piece of writing is the Andante, with its muted string figures displaying the mark of genius through every phrase!

The Brahms, too—another work of genius, even though one writer back in 1887 found "in Brahms's Fourth Symphony little to commend to the attention of a music-loving public. . . . Brahms evidently lacks the breadth and power of invention eminently necessary for the production of a truly great symphonic work."

Perhaps he later heard the music enough to change his mind—at least we hope so. There are few of us who don't change our minds as we go along. One of the pleasant things about living in our age is that few of us find Brahms a problem, thus being completely uninhibited in our enjoyment of him.

There are many, of course, who are greatly inhibited in their enjoyment of Honegger, yet he will some day be as easy to understand as Brahms. So turns the wheel. Music always presents the greatest excitement to those who stay out ahead.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

OCT 16 1958

Music in Review

BSO: Mozart, Honegger, Brahms

By GERALD A. BERLIN

In Dr. Koussevitsky's dynasty a seasoned symphony-goer could quite easily get to know of just what the Doctor's conception of the various cornerstones of the symphonic repertory consisted. He might or might not agree with that conception, but seldom was he surprised at the turn a given interpretation might take. And he was almost certain to hear a performance of polish and refinement if often at the expense of spontaneity.

In Dr. Munch's reign, on the other hand, our seasoned listener, and for all I know the orchestra itself, can never be sure what he is in for when one of these basic works is programmed. The interpretation may vary from the perfectly straightforward type of reading, as was Beethoven's "Pastorale" on the opening program, to the highly individualistic notions that take collossal liberties with the score, as with Brahms' Fourth Symphony last weekend. If Dr. Munch's approach often produces immense excitement and spontaneity, it can on occasion result in some real nonsense.

Last weekend Dr. Munch struck a tartar with his approach. Premonitory troubles were apparent at the outset in Mozart's melifluous "Haffner" Symphony, where exaggerated retards in the slow movement and in the minuetto and a deadeningly paced trio in the latter grated sharply against the essential character of the piece. And having chosen to employ the full string complement, he did not quite succeed in extracting the quality of lightness and tonal nuance out of the sixty-eight strings that he might have.

The real difficulty came with the Brahms' Fourth aforementioned. The beauty of the thematic subjects of this symphony, the completeness of the inevitability of its development, the perfection of its structure and the noble gravity of its mood all combine to make it one of the greatest statements in the form. What can possibly be added, then, by monkeying around with its tempi and dynamics, denuding it of its tension, sentimentally sweetening the broad and simple second subject in the Andante to the point of stickiness, and so on! The questions supply their own answer. This was one of those times where the disbalance between the instinctual and self-discipline distorted the interpretation beyond any allowable scope. While at it, I might add that the prominently poor intonation of the clarinet section did little to help matters.

But no one could justifiably quarrel with the middle work on the program, Honegger's Fifth Symphony. Introduced here in 1951, this symphony has been played frequently in concert and its recording by the orchestra is well known. It is, in sum, already a modern classic, and properly so. It has significant points of comparison with the Brahms in terms of its compression, its deeply personal introspection and the terrible inexorability of its unfolding. To me Honegger's Fifth is among the more powerful musical statements of our day.

A word anent the orchestra's new seating arrangements. The basses have been brought around from the right rear and placed in the center. The battery has been shifted from the left to the right rear, and the heavy brass to the spot formerly occupied by the battery. It may be the new arrangement, or it may simply be the temporary presence of Mr. Ghitalla in the solo trumpet chair, but so far the usual blasting propensity has been dampened and the orchestra's tonal balance improved accordingly.

The orchestra this week is on its annual mid-west tour and will return next week to conduct a program of Read, Riegger, Bloch and Prokofieff under the direction of Richard Burgin. Samuel Mayes will be the soloist.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 8 - 1958

Symphony Programs

Charles Munch, music director of the Boston Symphony, will conduct the second pair of Friday afternoon and Saturday evening concerts at Symphony Hall on Oct. 10 at 2:15 and Oct. 11 at 8:30. His program will include the Mozart "Haffner" Symphony, Honegger's Symphony No. 5, and the Fourth Symphony of Brahms.

During the week of Oct. 14 the Boston Symphony Orchestra will be out of town on a tour which includes concerts in Rochester, N.Y., Columbus and Toledo, Ohio; Detroit, Ann Arbor, and East Lansing, Mich.

Following the Orchestra's return, the third pair of weekend concerts will be presented at Symphony Hall on Thursday, Oct. 23 at 2:15, and Saturday, Oct. 25, at 8:30. The concerts will be conducted by the Associate conductor, Richard Burgin, and the soloist will be Samuel Mayes, the orchestra's first cellist.

The regular Friday afternoon concert has been moved to Thursday afternoon to enable the orchestra to travel to New York for a special concert at the United Nations, which will be broadcast all over the world.

X

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

OCT 6 1958

Munch Directs Second Set

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the second pair of next week's Friday afternoon and Saturday evening concerts at 2:15 and 8:30 p. m. His pro[illegible] clude the Mozart [illegible] Symphony, Honegger's [illegible] phony No. 5 and the Fourth Symphony of Brahm[illegible]

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COLUMBUS, OHIO
DISPATCH
Circ. D. 169,089 - S. 234,745
OCT 5 1958

CHARLES MUNCH, conductor of the Boston Symphony in a camera portrait by John Brook of Boston, son-in-law of Mrs. Claude E. Anibal, 2873 Neil Ave.

Symphony Club Lists Bostonians' Program

Last Friday afternoon in its own Symphony Hall, the Boston Symphony Orchestra presented the first concert of its 78th season. The occasion was also the first concert of the 10th season of its music director, Charles Munch.

The illustrious orchestra and conductor, on Wednesday evening, Oct. 15, will open the 35th season of the Columbus concerts sponsored by the Symphony Club of Central Ohio. For us Mr. Munch has chosen outstanding works of the Baroque, the romantic and the contemporary schools to fill his three-number program.

Suite No. 4 .... J. S. Bach
Symphony No. 5 .... Honegger
Symphony No. 7 .... Beethoven

Later concerts in the Symphony Club's series will bring the Danish National Orchestra from Copenhagen under Thomas Jensen, the Pittsburgh Symphony under William Steinberg and with Zino Francescatti as violin soloist, and the Philadelphia Orchestra under Eugene Ormandy.

Musical America

11-1-58

Ann Arbor, Mich.—The 1958-59 Choral Union Series, presented by the University Musical Society, will feature ten concerts, being given by Roberta Peters, the Boston Symphony under Charles Munch, Gina Bachauer, the National Orchestra of Mexico under Luis Herrera de la Fuente, Jerome Hines, Nathan Milstein, the Pittsburgh Symphony under William Steinberg, the National Symphony under Howard Mitchell, Cesare Valletti, and André Tchaikowski.

The "Extra Concert Series" will present the Chicago Symphony under Fritz Reiner, Isaac Stern, the Boston Pops under Arthur Fiedler, Renata Tebaldi, and the Shaw Chorale.

DETROIT, MICH.
NEWS
Circ. D. 468,167 - S. 579,068
OCT 14 1958

DUE FRIDAY — Charles Munch will conduct the Boston Symphony Orchestra in a concert at 8:20 p.m. Friday in Masonic Auditorium. The program will include Beethoven's "Pastoral" symphony No. 6, Bach's fourth suite for orchestra in D and DeBussy's "La Mer."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395
OCT 15 1958

START OF TOUR—Eighty-two members of Boston Symphony Orchestra are shown on departure from Logan International Airport for Rochester, N. Y. and start of tour that will include Rochester, Columbus, Toledo, Detroit, Ann Arbor and East Lansing. Doriot Anthony Dwyer, one of three women members on tour, is in front. She is a first flutist. The tour will end on Sunday.

HERALD 10/15

DADDY'S HELPER—Bobby Yancich, 2½, helps his father, Charles, get his French horn aboard the plane that carried 82 members of Boston Symphony Orchestra to Rochester, N. Y. yesterday on start of tour. Bobby's mother, Elaine, appears amused.

COLUMBUS, OHIO
DISPATCH
Circ. D. 169,089 - S. 234,745
OCT 5 1958

CHARLES MUNCH, conductor of the Boston Symphony in a camera portrait by John Brook of Boston, son-in-law of Mrs. Claude E. Anibal, 2873 Neil Ave.

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Musical America

11-1-58

Oct 19

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The "Extra Concert Series" will present the Chicago Symphony under Fritz Reiner, Isaac Stern, the Boston Pops under Arthur Fiedler, Renata Tebaldi, and the Shaw Chorale.

Mus. Amer. 11/1/58 p. 34

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ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 126,419 S. 180,375

OCT 12 1958

SCANNING THE SCORES

With
HARVEY W.
SOUTHGATE

Boston Symphony Comes Tuesday To Open Eastman Artist Series

THE FAMOUS Boston Symphony Orchestra, conducted by Dr. Charles Munch, will open the Artist Series of the Civic Music Assn. Tuesday evening in the Eastman Theater.

The Boston Symphony, established in 1881, is not only one of the oldest orchestras in the world, but has maintained a position over the years as one of the finest, notwithstanding the rise of other great orchestras recruited from the growing number of first class musicians.

Dr. Munch came to the Boston in 1949, succeeding the late Serge Koussevitzky, and during his time with the orchestra the American public has come to know and admire him for his profound knowledge of music and his ability to communicate it to his musicians.

The annual Berkshire Festival of the Boston Symphony in Tanglewood in the Berkshire Hills of Western Massachusetts, is attended by 30,000 visitors during July and early August, making this orchestra one of the most widely heard in the country.

Dr. Munch announces a program for Tuesday that will consist of the Bach Suite No. 4; the Symphony No. 5 by Honegger, and Symphony No. 6 by Beethoven. The Bach Suite is one of four that the famous composer wrote during a tranquil period of his life while in the employ of Prince Leopold of Anhalt-Clothen at Clothen. These suites, written for small orchestra, have the swing and bounce of Bach in his lighter moments.

A few years ago Dr. Munch presented the Honegger symphony three times within nine months in New York. causing a critic to comment that it is evidently one of the conductor's favorites. Honegger, Swiss born, is a modernist, and this symphony, according to the reviewer, has "inventiveness, clarity of structure and scoring, a wide range of color and, in spite of the prevailing elegiac purport of the music, emotional variety."

The Beethoven Symphony No. 6 is known as the "Pastoral," and is a tranquil, melodious work that follows chronologically the famous "Fate" Symphony, No. 5. It has some of Beethoven's most charming melodies, the more remarkable because it was written after the composer began to go deaf.

CHARLES MUNCH

. . . conducts famed orchestra

ROCHESTER, N. Y.
TIMES UNION
Circ. D. 124,662

OCT 15 1958

Boston Orchestra, Munch Acclaimed

By A. J. WARNER

It is always news when the Boston Symphony pays us a visit. So it was last night, when a huge audience welcomed this illustrious orchestra, which, under Charles Munch, gave a concert in the Eastman Theater. For the first time in Rochester's musical history three of America's greatest orchestras are honoring us in quick succession. Last week the Chicago Symphony played superbly under Fritz Reiner, now we have had the famous band from Boston, and next week, on Thursday, Oct. 23, Eugene Ormandy will lead the celebrated Philadelphia Orchestra in the Eastman Theater. Assuredly, a memorable orchestral month for our town!

Last evening's program brought generous gifts, as the listener heard once more the flawless balance and euphony of one of the world's most accomplished orchestral ensembles, with its miraculous tonal command, serene, yet so immensely powerful, the beauty of the sounds it produces beyond the range of any descriptive words.

• • •

FIRST CAME the last of Bach's four suites in the style of French overtures, beginning with an important introductory movement and ending with a Rejouissance. Built on dance-rhythms of noble expressiveness, the suite was played with an "impersonal" approach that splendidly caught the various objective ideas associated with the actual dances which the suite suggests with such consummate grace.

Next there was given a brilliant performance of Arthur Honegger's Fifth Symphony. Honegger, of Swiss parentage and nationality, but identified with the modern French school, has written copiously and in many forms. This symphony is certainly one of his most striking works, illustrating vividly that he is primarily a musical architect rather than a descriptive composer, taking ideas from the world around him and translating them into terms of vibrant tone structure. The entire proclamation of the score was virtuosic, pulsating with life and energy. Obviously a favorite of Mr. Munch it was played by his responsive Bostonians with a dazzling flair. Honegger's symphony makes no effort whatever to charm, yet it is powerful stuff, full of tumult and motion, and immensely rich in the individual feeling the composer poured into it.

• • •

AFTER THE intermission the audience was rewarded with the kind of matchless beauty of which the Boston Symphony knows the secret, as there was unfolded a most lovely performance of Beethoven's Symphony No. 6, which he himself named "The Pastoral."

While it mirrors the outer scene and not the inner world of the soul, the score stands as an enchanting picture of Nature — full of fresh-springing tunes, from the scene by the brook with its murmuring phrases and bird calls, on through the peasants' festival, the storm, and the shepherds' hymn of gratitude at the finish. How perfectly balanced it all is, and what a miracle of thematic development! And how utterly lovable! Called one of the finest pieces in the whole range of absolute music, Mr. Munch and his orchestra let it sing in joyous and loveable and tender fashion.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 126.419 S. 180.375

OCT 14 1958

Boston Symphony Plays At Eastman Tonight

THE BOSTON SYMPHONY Orchestra, one of the oldest and most famous of the world's orchestras, will open the Artist Series in the Eastman Theater tonight. The orchestra will play under the direction of its distinguished conductor, Charles Munch, who succeeded the late Serge Koussevitzky in 1949. Munch, Alsatian by birth, has been widely acclaimed for holding the orchestra to the high plane which it has maintained through its 77 years.

The program tonight will include the Bach Suite No. 4, Symphony No. 5 by the Swiss-born composer Honegger, and the Symphony No. 6 (Pastoral) of Beethoven. This is a Civic Music Assn. attraction.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 126,410 S. 180,375

OCT 15 1958

Boston Orchestra with Munch Warmly Greeted

By HARVEY SOUTHGATE

THE name of the Boston Symphony Orchestra continues to hold magic for Rochester, as witness the near capacity audience that turned out for it at the Eastman Theater last night at the first of the season's Artist Series events sponsored by the Civic Music Association. Although the Boston Symphony is challenged by more great rivals than ever before, it remains one of the rock-like musical institutions of our time, revered for its notable past and for its present eminence under the leadership of Dr. Charles Munch, who was with it again last night.

Dr. Munch invariably picks a program that has some rather puckerish stuff that "is good for us," and follows it with some lovely sweetener that leaves only the happiest of impressions. Last night the "medicine" was the pungent Fifth Symphony of the modern composer Arthur Honegger, and the sweetener was a ravishing performance of the Beethoven Sixth Symphony, the gorgeous "Pastoral" in which the composer seems to be unfolding his mind and heart to the wonders of the outdoor world.

* * *

IT WAS a beautifully outlined interpretation of this work that one heard last [illegible] Beethoven is quite ingenuous in this music, one can follow the sunshine and the clouds, the lovely bird songs, the sudden rush of storm, the lovely tranquil ending. Dr. Munch played it for its simple, songful beauty, a masterly projection of detail and color. The orchestra gave him all that he sought, from the deep brasses to the rippling flute, the latter played, incidentally, by Eastman School graduate Doriot Anthony Dwyer. It was the more satisfying to hear this work because it is less heard than some of the others in the Beethoven list.

The Honegger symphony, it might as well be said, has a lot of noisy dissonance in it. Cacophony is still that even when played by master musicians. At the same time it is an intertaining piece, holding the interest by reason of its unorthodox harmonies and every so often yielding some genuine rewards in a beautiful lyric passage or a charming instrumental figure. Honegger, Swiss born in 1892, is one of the provocative figures of our time. Some of his music sounds as if he went to same school as Stravinsky. Dr. Munch, who was the first to play the work in 1951, evidently finds it very stimulating and he communicated a great deal of this interest to last night's audience. We were grateful for the chance to hear it.

* * *

THE evening opened with the Suite No. 4 in D Major of Bach, which added its own incomparable flavor to Dr. Munch's well varied program. Dr. Munch conducts this music as one likes to hear it, with rhythmic swing and with understanding of its dance-like texture. And the orchestra played it with a precision and oneness of style hard to attain in a large orchestra. The bite of the Bach trumpet, the dancing measures of the oboes and the perfect unison of strings all entered into an entrancing performance.

The audience paid full tribute to orchestra and conductor throughout the evening.

NEWARK, N. Y.
COURIER-GAZETTE
Circ. W. 4,208

AUG 14 1958

City Music Group Lists Concert Series

The six concerts scheduled for the 1958-59 Artists Series by the Rochester Civic Music Association are from the top of the list in concert attractions.

The Boston Symphony Orchestra, under the baton of the distinguished Charles Munch, will open the season Tuesday, Oct. 14. The Boston Symphony remains one of the finest of the world's symphony orchestras, and Charles Munch one of the great contemporary conductors.

ROCHESTER, N. Y.
TIMES UNION
Circ. D. 124,662

OCT 13 1958

CHARLES MUNCH

Munch, Boston Orchestra Due Tomorrow

Appearance of the Boston Symphony Orchestra in Eastman Theater tomorrow night at 8:15 will mark the opening of the Civic Music Assn.'s 1958-'59 Artists Series.

Charles Munch will conduct the orchestra in a program consisting of Suite No. 4 by Bach, Honegger's Symphony No. 5 and Beethoven's "Pastorale" Symphony (No. 6).

The Boston Symphony is the country's second oldest symphonic organization (after the New York Philharmonic). Under the leadership of the late Serge Koussevitzky it came to be known as one of the world's finest orchestras and has maintained that eminence since Munch arrived from France in 1949 to become its conductor.

ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 120,548 - S. 176,504

AUG 10 1958

SCANNING THE SCORES

With HARVEY SOUTHGATE

Eastman Concert Series Will Offer Top Orchestras, Violinist, Pianist

TWO WORLD-NOTED soloists, two major orchestras, a nationally famous ballet and a distinguished choral ensemble will comprise the Artist Series offered by the Civic Music Assn. for the 1958-59 season at the Eastman Theater. Details were announced yesterday.

This will be a package deal as usual, offered at considerable saving over the purchase price of single attractions. Box office sale to the public will open on Monday, Aug. 25.

The Boston Symphony conducted by the eminent Charles Munch will open the Artist Series concerts Oct. 14. The Boston Symphony, now beginning its 78th year, has always been a favorite of Rochester audiences. Critics everywhere regard it as one of the finest symphony orchestras in the world. This summer the orchestra played its annual series (since 1936) of weekend concerts at the famous Berkshire Festival at Tanglewood. Pierre Monteux shared conducting honors with Charles Munch.

CHARLES MUNCH
. . . *Boston Symphony conductor*

ARTIST SERIES, 1958-59

Tuesday, Oct. 14—Boston Symphony Orchestra, Charles Munch conducting.
Thursday, Oct. 23—Philadelphia Orchestra, Eugene Ormandy conducting.
Monday, Nov. 17—Isaac Stern, violinist.
Saturday, Jan. 24—National Ballet of Canada.
Monday, Feb. 23—Artur Rubinstein, pianist.
Wednesday, April 1—Robert Shaw Chorale and Orchestra Ensemble.

COLUMBUS, OHIO
CITIZEN
Circ. D. 91,293 - S. 104,495

OCT 12 1958

The Concert Season Is Beginning With A Nice Menu Of Music

Famed Roberto Oglesias Spanish Ballet opens Hast-Amend Series.

Bach And Ballet For Columbus

When Charles Munch puts a work by Bach on his programs, as he has done for the season's first concert of the Symphony Club of Central Ohio, Wednesday evening at Veterans Memorial, his audiences may be assured of a rare degree of authenticity in the reading. He grew up literally surrounded by the music of Bach, for his father, Ernest, in Strasbourg, and his uncle Eugene, in Mulhouse, were leaders of Bach's music in the churches of each city.

The D major Suite, No. 4, is the Bach work scheduled for the Columbus concert. It is to be followed by a contemporary symphony, the fifth—and last—of Arthur Honegger, who died in 1955. This symphony was commissioned by the Koussevitzky Music Foundation, and is dedicated to the memory of Natalia, wife of the Bostonians' late conductor, Serge Koussevitzky. Munch conducted its premiere in Boston in March, 1951, and has since performed it frequently on both sides of the Atlantic. He has also recorded it.

Beethoven's Seventh Symphony, A major, Op. 92, completes the list.

Tickets for the Boston Symphony Concert are at Heaton's Music Store, 50 N. High-st, and at Zeisler's, Lane Shopping Center.

* * *

COLUMBUS, OHIO
DISPATCH
Circ. D. 169,089 - S. 234,745

OCT 12 1958

Honegger Symphony Is Bostonian's Novelty

The least familiar work programmed by Charles Munch and the Boston Symphony Orchestra for the season's first concert of the Symphony Club of Central Ohio, Wednesday evening (Oct. 15) at the Veterans' Memorial, is the Fifth Symphony by Arthur Honegger.

It proved to be the final personal connection between the composer, who died in 1955, and the Boston orchestra, for whose 50th anniversary season in 1931 he had writteen his First Symphony. The Fifth was written in the closing months of 1950 for the Koussevitzky Music Foundation, and is dedicated to the memory of Natalia, wife of the Bostonians' late conductor. When Serge Koussevitzky received the manuscript from Honegger, he had already retired as conductor, and therefore asked his successor to introduce it.

CHARLES MUNCH eagerly accepted the latest symphony by the composer whom he had long known and admired, and whose music he had often brought to first performance in France. He gave the Fifth Symphony its premiere in Boston in March, 1951, and has since programmed it frequently, in America and Europe, and has recorded it.

Wednesday's program otherwise consists of the Fourth Suite, in D major, by J. S. Bach, and the Seventh Symphony of Beethoven.

Tickets for the Boston Symphony are at Heaton's Music Store, 50 N. High St., and at Zeisler's, Lane Shopping Center.

COLUMBUS, OHIO

Symphony Soothing To Irked Audience

Charles Munch little realized how fortunate his programming for the appearance here of the Boston Symphony Orchestra would be. Wednesday night's concert at Veterans' Memorial began with one of the most disgruntled audiences yet to patronize the huge hall.

Schedule conflicts with the convention hall forced most of the concert audience far afield in their search for parking space.

But fortunately the serene orderliness of the musical world of Bach quickly lowered the mass blood pressure and brought the listeners into relaxed communion with the musicians. Bach's Suite No. 4 in D major, the opening work of the evening, was ideally suited to perform the transformation.

INTO SUCH an atmosphere of Eighteenth Century contentment, Honegger's Symphony No. 5 burst with all the nervous vitality and complexity of the modern world. A major addition to the contemporary repertoire, the symphony is filled with a tremendous driving vigor, relieved frequently by sections of brooding mysteriousness.

The symphony tested the mettle of the orchestra. Always one of the greatest of orchestras, the Boston last night was even more brilliant than ever. The work of the brass in the first movement of the Honegger was magnificent. As for the strings, they were as usual: incomparable.

AS EXCITING as the Honegger was, it remained for the Beethoven Seventh Symphony to bring the evening to its peak. Conductor Munch, master of baroque and modern idioms, is also completely at home with the classic masters. His tempos are inspired—never hurried, never sluggish.

From the deliciously deliberate opening notes of the introduction, the balance was flawless. In the second movement, the ensemble of the flute, oboe, and bassoon was exquisite beyond words.

The Symphony Club of Central Ohio has begun its thirty-fifth season in the finest of style.—ROSEMARY CURTIN HITE

45

COLUMBUS, OHIO
CITIZEN
Circ. D. 91,293 - S. 104,495

OCT 16 1958

On The Aisle

Two Kinds Of Symphony Broaden Boston Program

by NORMAN NADEL

Two symphonies, almost a century and a half apart, lent breadth and balance to the concert which opened the Symphony Club of Central Ohio's 35th season last night in Veterans Memorial.

THE ORCHESTRA was the Boston Symphony, conducted by Charles Munch, who came from France to succeed Serge Koussevitzky in that post, in 1949. The symphonies which these visiting musicians presented were the Fifth and last by Arthur Honegger, who died three years ago, and the Seventh of Beethoven. The Bach Fourth Suite in D major rounded out the program.

This was a Columbus first for the Honegger, completed in 1950 and introduced by Munch and the Bostonians the following year. It's hard to say just what each individual listener expects from a new Honegger, but his Fifth Symphony seems both to conform with and differ from his previous work.

THUS, TO ONE thinking in terms of his crisply descriptive "Pacific 231," the Fifth seems a retreat from that angular modernism of more than 30 years ago. In fact, the opening movement seems clearly romantic in concept.

There are dissonances, of course. But they are so smoothly modulated through successive chords, and gently positioned beneath well-defined melody, that the music seems quite orthodox, even on a first hearing.

WHERE THE FIFTH does conform with past Honegger music is in its inventive combining of orchestral tones. An urgent, insistent trumpet note, breaking upward at the end of a suspenseful phrase. The spacious and sparse chords, toward the close of the first movement. The strategic punctuation of a sustained phrase by isolated brass or reeds—these measure the man as a musical innovator.

While the second and third movements suitably contrast and complement, they never seem to quite keep the promise of the first. This is only a minor disappointment, for it is refreshing and mature music, never overstated.

MUNCH and his musicians gave the Honegger what seemed the most faithful kind of interpretation, then proceeded to do the same for Beethoven's Seventh. It was positive, clearly defined in all its fascinating parts, and beautifully integrated.

Munch kept his tempos brisk, without ever slighting any of the music's intricate development of structure and mood. The measured pace of the second movement spoke grief and dignity, without sentimentality, and the fourth thundered to a high climax, seemingly under its own momentum.

THE BACH SUITE which opened the concert was neat, even and precise. It might have sounded better with a dozen or so musicians rather than five dozen, no matter how delicately they play. But if it must be that many, you couldn't ask for better men than five dozen of Munch's Bostonians.

COLUMBUS, OHIO
DISPATCH
Circ. D. 169,089 - S. 234,745

OCT 16 1958

ON THE RIALTO

SAM WILSON

Dispatch Stage and Music Editor

Music-Making Was Great, So Was the Confusion

Formal opening of the new concert season, and the series of the Symphony Club of Central Ohio in particular, was alike occasion for great music making and for great confusion. The great music making was taken care of by the Boston Symphony Orchestra, Charles Munch conducting. The confusion?

Well, downstairs in the Veterans Memorial the Ohio State Restaurant Assn. was in convention session which meant parking facilities were taxed before the concert-goers fairly started rolling into the lot. By near 8:30 ticket holders were being turned back with need to find place for cars, some at considerable distance from the hall. In spite of delayed starting time for the concert a goodly number of Symphony Club patrons couldn't be seated until after the playing of the Overture to the Bach Suite No. 4 in D major.

AND, THEN, with the concert under way the sound of a speaker's voice from outer space fed into the auditorium causing some considerable annoyance to those who had come to hear music. As time goes on the acumen of those who planned the Memorial as a building to serve many people at the same time becomes increasingly open to question, to understate matters.

But the concert, itself, was a magnificent one. The Bach was tonally radiantly lovely, stylistically impeccable, replete with warmth of feeling. In sharp, but not at all incompatible, contrast was the Honegger Fifth Symphony which followed.

THE SCORE is a miracle of conciseness, of structural organization, of musical craftsmanship on any and all counts. Musically it is arresting, exciting. The performance accorded it by Mr. Munch and his orchestra was of most lucidly persuasive kind.

Rounding out a program of perfect design was the Beethoven Seventh. It was superlatively well played.

COLUMBUS, OHIO
CITIZEN
Circ. D. 91,293 - S. 104,495

OCT 14 1958

Show Biz

'Can Can' Coming Soon

Genevieve will star in the John Kenley production of "Can Can" Oct. 31 and Nov. 1 at Veterans Memorial.

Genevieve, "the pixie from Jack Paar's show," will head the cast of Cole Porter's musical, "Can Can," when the Kenley Players present it in Veterans Memorial at popular prices Friday, Oct. 31 and Saturday, Nov. 1. She was a guest on the Ed Sullivan video show Sunday night.

John Kenley, who operated a summer theater in Dayton in 1957, this year ran a similar and highly successful operation in Warren, O. "Can Can," with Genevieve, wound up the season there as its most popular offering.

Cast also will include Ferdinand Hilt as Aristede, and Miss Ronnie Cunningham as the dancing laundress, Claudine. Both these players were with the original company on Broadway several seasons ago.

"GOLDILOCKS," a new musical by Walter Kerr, New York Herald-Tribune drama critic, and his wife, Jean, drew a mixed critical response following its Manhattan opening this past weeknd, on the heels of pans from the aisle-sitters in tryout towns earlier.

UPI critic Jack Garver summed.

"There is no angle from which 'Goldilocks' can be viewed that doesn't bring disappointment. The libretto by the Kerrs is so old-hat and lackluster as to be embarrassing. . . Kerr's direction is equally uninspired. The score by Leroy Anderson . . . is eminently forgettable. Elaine Stritch, Don Ameche, Russell Nye and Pat Stanley . . . are fine and they do what they can in a losing cause."

Brooks Atkinson (NY Times) called it "a beautiful, handsome musical comedy with an uninteresting book."

Herbert Whittaker, subbing for Kerr in the Herald Tribune, wrote an evasive but generally favorable review. John Chapman (Daily News) found it pleasantly comic, and Robert Coleman (Mirror) admitted its faults, but decided they were outweighed by its assets.

"DEATHWATCH," by Jean Genet, an ex-prisoner, didn't go well with most of the Manhattan critics when it opened last week. It's a morbid drama with overtones of homosexuality and murder, set in a prison cell.

A SIGNIFICANT improvement in clarinet fingering technique will be demonstrated by the inventor, Rosario Mazzeo, Wednesday, Oct. 15, Deshler-Hilton Hotel, for professional musicians and teachers from the Columbus area.

According to Mazzeo, bass clarinetist and personnel manager of the Boston Symphony Orchestra, the clarinet never has had a fingering system it could call its own. "The present Boehm system, in use since 1843, is actually an adaptation of a system designed for the flute. This has made it necessary to experiment to find a system requiring less finger movement and bringing into focus the clarinet's presently weak middle register tones."

Makers of the Mazzeo system clarinet H. & A. Selmer Inc., world's largest manufacturer of woodwind instruments, say that its research studies have shown that the new system can permit already skilled musicians greater achievement and can develop beginners' technical facility much faster.

A6

COLUMBUS, OHIO
DISPATCH
Circ. D. 169,089 - S. 234,745

OCT 19 1958

ON THE RIALTO

SAM WILSON

Dispatch Stage and Music Editor

No Dearth of Diversion Around Town These Days

Seems anymore we're faced, in Columbus, with feast or famine. Either there's no flesh entertainment on tap any place in town or there's so much going on no one can decide what to do about it. Ours being a notoriously stay-at-home town anyway, a booking jam often does the box-office no good at all.

Since the last of September, for instance, things have been jumping. We had in town, during the space of a little more than a week, Ella Fitzgerald, a Jazz Festival Concert and one of those Show of Stars packages, all aimed at the same clientele and bidding for the same amusement dollars.

While this little flurry was in the works, Eddie Bracken came to town for a financially unprofitable one-night stand in the late Broadway comedy hit, "Tunnel of Love."

LAST MONDAY night, and the conflict was unavoidable, "Li'l Abner" and Holiday on Ice opened against each other. Wednesday brought in the Boston Symphony, Thursday was Mary Martin day at the Veterans Memorial. Friday night Fred Waring was up at Mershon. And five new movies, including "Gigi," had Wednesday or Thursday openings.

Tomorrow night Benny Goodman will be in town. Thursday night the Theater Guild subscription series opens at the Hartman with "Look Back in Anger." Friday night the Salt Lake Mormon Tabernacle Choir will be at the Veterans Memorial, the Janacek String Quartet plays at the Art Gallery and the Ohio Wesleyan concert series is opened by Vronsky and Babin.

WEDNESDAY, Oct. 29, the Iglesias Spanish Ballet debuts here for Hast and Amend, and John Gielgud will be in town for the Crichton Club. Two nights later, Oct. 31, the John Kenley revival of "Can Can" starts a two-day, three-performance run at the Veterans Memorial.

That brings us to Nov. 3 when the Columbus Symphony, with Isaac Stern, as violin soloist, opens its season. On Nov. 4 the University Theater season opens. Nov. 5, 6, 7, 8 the "Jerome Robbins Ballets: U.S.A." comes to the Hartman for Theater Guild patrons. On the 6th the Melachrino Orchestra is in for Hast-Amend. Four days later, Nov. 10, the Danish National Orchestra plays here for the Symphony Club.

This doesn't take into account the activities of local clubs and school groups. Entertainment-wise, this is obviously no famine period. The schedule is one to make a reviewer wish he were twins or triplets the more comfortably to cover the field.

-The Toledo Times, Friday, October 17, 1958-

Boston Orchestra Gives Peristyle Gala Opening

By FREDERICK J. KOUNTZ

If the Museum opened its Peristyle Series last night on a more gala note than it had been able to muster for many seasons, one would suspect that a substantial part of the reason for that happy condition was the presence in the hall of the Boston Orchestra.

There may have been a few emtpy seats but comparatively their number seemed inconsequential. There was an air of anticipation over the hall. It looked and felt like the beginning of an exciting concert season.

Indispensable Institution

The Boston Orchestra is the only one in the country—perhaps in the world — that is looked upon by the majority of its own community as an indispensable institution. I have been aware of that fact for some 30 years. I became more acutely aware of it last spring in the office of Dr. Nathan Pusey, president of Harvard University.

I had been discussing with Dr. Pusey a matter of music which involved to a degree the extent of musical coverage in Harvard. Before he became president at Harvard Dr. Pusey had been resident for several years in the midlands of Wisconsin—which is a considerable distance from Harvard. But he had been imbued quickly with the sense of institutions in Boston.

Pride Shown By Group

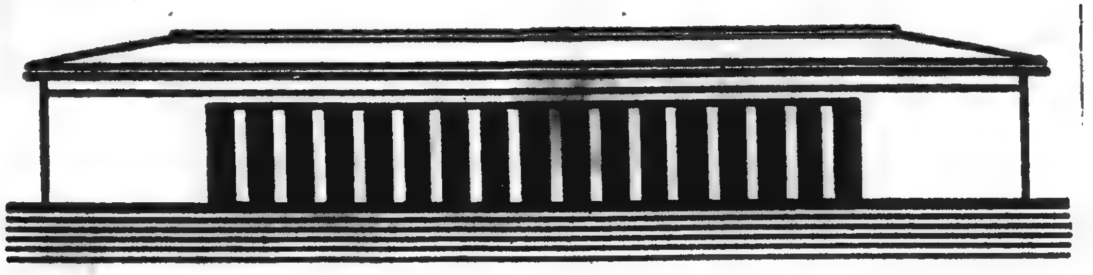
"We need not," he thought, "treat music so intensely because we are always in a position of working closely with the Boston Orchestra which is entirely capable of caring for all our needs." The Boston Orchestra, the Museum of Fine Arts, Harvard University — all of them are institutions in a city which is itself a serenely self-sufficient institution.

Such a position implanted in this orchestra from its inception a security that involves individual personality as well as music and musicianship. One senses in the group a pride not simply in accomplishment but in position. Perhaps there is a kind of breeding that has sprung as much from what Mr. Higginson and Boston expected the orchestra to be as from anything the orchestra has done.

So, if Mr. Charles Munch had too many strings on the stage for the fitting performance of Bach's Suite No. 4, if he appeared to begin to feel the mysterious evocations of Debussy's "La Mer" only in the last section of the piece, and if, in the first movement at least, the deep melancholy of the Brahms Symphony No. 4 seemed encased in unconcern, all these matters were accomplished with assurance.

Mr. Munch and the Boston Orchestra were sure of themselves and secure in their position. And that appears to be a rousing way to start a concert season.

RISINGSUN, OHIO
UNIQUE-DERRICK
W. 1,034
OCT 16 1958



TOLEDO MUSEUM OF ART

The Boston Symphony Orchestra, one of the nation's oldest and best-loved symphonic organizations, will launch the Toledo Museum of Art's 1958-59 Peristyle Concert Series, Thursday, October 16, in the Peristyle.

The brilliant Charles Munch, music director, will conduct the internationally famous 100 piece orchestra. The concert begins at 8:30 p.m. and is already a sell-out.

Throughout the world, only the symphony orchestras of London, Leipzig, Vienna and Paris are older than the Boston and few are as busy.

Mr. Munch came to Boston in 1949, after having been conductor of four orchestras in Paris. He had the momentous task of replacing Serge Koussevitzky, who had led the orchestra to enormous stature during his 25 years as musical director.

As America's first symphony, the Boston Symphony was organized in 1881 by wealthy Boston banker, Henry Lee Higginson, who wanted to build a permonent orchestra devoted towards eventual ideal performances in symphonic music.

He gathered together the best musicians he could find, both in America and Europe, and hired German Conductor Georg Henschel to lead them.

The orchestra grew through the years under the musical direction of Henschel, Wilhelm Gericke, Arthur Nikisch, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux and Koussevitzky.

Through this succession of Austrian, Hungarian, German, French and Russian conductors, the repertoire has benefited by the musical cultures instinctive in each country.

Among the significant changes under Koussevitzky was the gradual change from the use of predominantly "imported" musicians to the training and use of native Americans in the Boston Symphony.

Mr. Munch was already one of Franco's foremost musicians when he came to Boston. He is a completely dedicated musician who becomes absorbed in his music but oblivious to outward show.

He led the Boston Symphony on its first European tour in 1952, and on numerous tours of North American cities through the years.

The Boston Symphony has presented lighter programs in pop concerts since 1885 to fill summer musical void in the Cape Cod area. Since 1930, Arthur Fiedler has conducted these concerts in the open air on Boston's Charles River embankment.

During July and early August, the Boston Symphony gives the Berkshire Festival at Tanglewood, Mass., before some 130,000 visitors annually. Symphony concerts are held in the semi-open Music Shed which seats 6,000, and chamber music concerts in the smaller Berkshire Music Center.

The orchestra members also cooperate in the Berkshire Music Center school, performing with some 400 young musicians in orchestral choral, operatic, and chamber music training programs.

Sanford W. Brandom, supervisor of music of the Toledo Museum, said the entire Peristyle Series is a sell-out, although a few seats may possibly be available if there are last-minute cancellations. However, a large waiting list has already formed, he added.

TOLEDO, OHIO
BLADE
Circ. D. 193,863 - S. 178,068
OCT 15 1958

News Of Music

Boston Symphony Orchestra To Open Peristyle Season

Munch To Conduct Musicians; Bach, Debussy And Brahms Works On Program

The Boston Symphony Orchestra will open the Toledo Museum of Art's 1958-59 Peristyle concert series tomorrow at 8:30 p.m. in the Peristyle.

Charles Munch will conduct the famous 100-piece orchestra in a program which will include "Suite No. 4 in D Major," by J. S. Bach; Debussy's "La Mer," and "Symphony No. 4 in E Major," by Brahms.

The Boston Symphony was organized in 1881 by Henry Lee Higginson, a Boston banker, who gathered the best musicians he could find in Europe and America and hired a German conductor, George Henschel, to lead them.

Since then, the orchestra has grown in stature under the batons of such conductors as Max Fiedler, Henri Rabaud, Pierre Monteux and Serge Koussevitzky. The latter was its musical director for 25 years before Mr. Munch became conductor in 1949.

According to Sanford Brandom, supervisor of music at the museum, the entire Peristyle series already is sold out although a few tickets may be available due to last-minute concellations.

Winser To Present Piano Recital At TU

Arthur S. Winser, music instructor at the University of Toledo, will give a piano recital tonight at 8 in the university's Doermann Theater.

The program will include five sonatas by Domenico Scarlatti; Beethoven's "Sonata in F Minor, Opus 57"; "Suite for Piano, Opus 14," by Bartok; Debussy's "Children's Corner Suite," and the "Scherzo in B Flat Minor, Opus 31," by Chopin.

Orchestra To Give Concert At U Of M

The Boston Symphony Orchestra will give a concert Saturday at 8:30 p.m. in Hill Auditorium at the University of Michigan.

Symphony Clarinetist To Show Technique

Rosario Mazzeo, bass clarinetist of the Boston Symphony Orchestra, will demonstrate his technique of clarinet fingering tomorrow in Parlor A of the Park Lane Hotel. The demonstration is open to professional musicians and music teachers in the Toledo area.

Detroit Orchestra Opens Season Tomorrow

The 1958-59 season of the Detroit Symphony Orchestra will open with concerts tomorrow at 8:30 p.m. and Friday at 2 p.m. in Ford Auditorium.

The program at both concerts will consist of Beethoven's "Symphony No. 6 in F Major," Copeland's "Orchestral Suite from the Ballet 'Appalachian Spring,'" and Ravel's "Bolero."

Orchestra To Open Season In Pittsburgh

Other musical events outside the Toledo area next week will include the opening of the Pittsburgh Symphony Orchestra's concert series Friday in the Syria Mosque, Pittsburgh, and

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MAUMEE, OHIO
VALLEY NEWS
W. 1,765
OCT 9 1958

Boston Symphony To Play In Peristyle

The Boston Symphony Orchestra, one of the nation's oldest and best-loved symphonic organizations, will launch the Toledo Museum of Art's 1958-59 Peristyle Concert Series, Thursday, October 16, in the Peristyle.

CHARLES MUNCH

The brilliant Charles Munch, music director, will conduct the internationally famous 100-piece orchestra. The concert begins at 8:30 p.m. and is already a sell-out.

Throughout the world, only the symphony orchestras of London, Leipzig, Vienna and Paris are older than the Boston and few are as busy.

PEMBERVILLE, OHIO
LEADER
W. 1,200
OCT 16 1958

Munch Leads Boston Symphony

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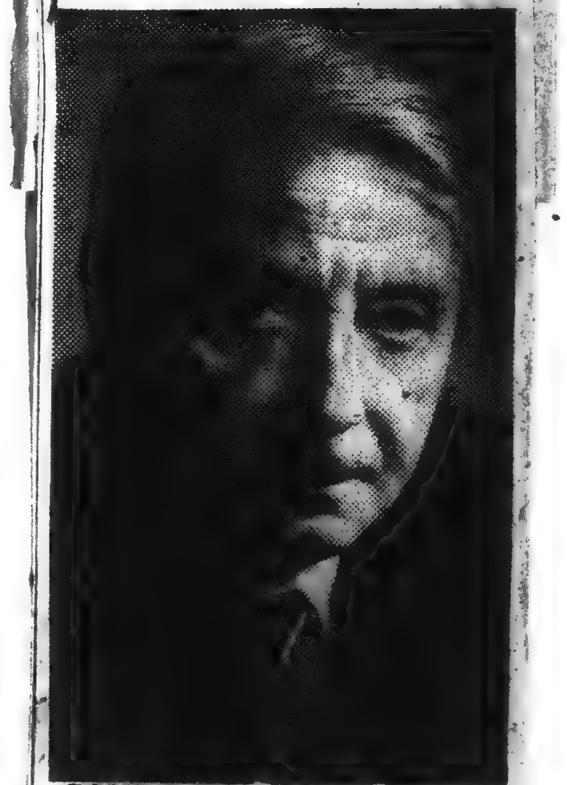
TOLEDO, OHIO
BLADE
Circ. D. 193,863 - S. 178,068
OCT 16 1958

To Open Series



CONDUCTOR for the opening of the Toledo Museum of Art's 1958-59 Peristyle concert series will be Charles Munch. He will appear tonight with the 100-piece Boston Symphony Orchestra. The program will start at 8:30.

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TOLEDO, OHIO
BLADE
Circ. D. 193,863 - S. 178,068

OCT 17 1958

What's On? Who's Where?

Boston Symphony Opens First Peristyle Concert Of Season

By TERRY ROLOFF
Blade Society Editor

THE Boston Symphony was here last night and, except for a handful of scattered empty seats, the Peristyle was filled with concertgoers eager to hear their program.

This might be the time to make an impassioned plea to those ticket holders who find they cannot attend any given concert. At the museum office yesterday afternoon, I learned there is a three-page waiting list of too much-too laters who would like to buy series tickets.

A list of 25 or so wanted tickets for last night's concert and the couple sitting next to us hadn't been able to get seats until 8 p.m. when the ticket holders called to say they wouldn't be there. It's such a pleasure to see people fighting to get in instead of trying to give them away.

The orchestra opened with Johann Sebastian Bach's "Suite No. 4 in D Major" followed by Claude Debussy's "Three Symphonic Sketches La Mer." Johannes Brahms' "Symphony No. 4 in E Minor" was the second half of the program and the audience left still murmuring about the stirring power of the work as the first Peristyle concert of the season took place.

Mrs. Theodore Reeves was standing with Mr. and Mrs. Gustavus Ohlinger in the lobby just before concert time as the last arrivals whipped up the steps thankful that the storm subsided in time to keep furs and the few black ties dry.

During the jumble of intermission, Jane and Jim Bentley were standing against a marble column chatting with Larry Bentley and Dan McCullough. Mrs. Duane Stranahan was with her son, Stephen, and across the lobby were Betty and Pat Stranahan . . . she in a stunning red dress.

Mrs. Preston Levis was in the crowd and Mrs. Michael Yamin, in one of the new fur hats, was talking with Leone Hineline, Mrs. Edward Prince and Mrs. William Graham were there together. Rusty and Sis Ayers and the Harry Nickersons were standing along the side.

Settling into my seat and looking about I saw Mr. and Mrs. Horace Orser in the raised seats. Mrs. Marvin Rorick, Jr., and Mrs. Charles Gifford, Jr., were in the Biggers' seats next to Lyman Spitzer with John and Lucy Spitzer.

Mrs. Wilson Barbour and daughter Rita, the Jules Lippmanns, the Merritt Greens, Sally and Bill Williams were more faces in the crowd. Standing talking with Sanford Brandom were Mr. and Mrs. James Young. Joyce Young was music drector at the museum and Mr. Brandom is now. The reason for her retirement arrived a week ago Monday and has been named Kimberly Sue. Obviously, mother is doing well.

Mr. and Mrs. Bob Franklin had his new assistant librarian, William Bacon, Wellsville, N.Y., in tow and in town and were at last able to find a ticket for him. Willard Smith looked elegant in his black tie and Connie Otwell and her father, Judge Paul Alexander, left the museum together.

Outside, Horton and Marsh Rorick stood under a street lamp—Marsh looking radiant and most attractive despite a cast up to her knee due to a foot operation.

At the Hillcrest afterwards, a string quartet gathered—but didn't play. Harry Dickson, first violin, a friend of Stu Hample (here Sunday with the Toledo Orchestra) called the Joseph Hawthornes on Stu's recommendation.

Jo, of course, plays viola, or might if he weren't conducting. With them were the Walter Greensons (another fiddler) the Smiths, Elaine Mitchel and Don Barnette, and the Shimon Perlmutters with Mischa Nieland, a friend of theirs who plays cello in the Boston.

Leonard Moss, second violin, is an old friend of the Hawthornes from Dallas who played with Jo in the orchestra in Provincetown. They could have made beautiful music but they spent most of the time listening to Mr. Dickson, assistant conductor of the Boston Pops Orchestra, who is quite a raconteur. He has just spent a week with an old friend—Danny Kaye—and the table was knee deep in stories.

Sydney Baron was at the Hillcrest with two musicians from the orchestra. Inside dope — the orchestra just finished recording the Schumann piano concerto and the Rachmaninoff Third with Van Cliburn who does not believe in patched tapes—so the recording is just as they played it.

The musicians opinion of Mr. VC is quite high—despite the fact that the recording session began at midnight. Van Cliburn feels he plays better at night.

Facts that every music lover should know. On his walls Danny Kaye has only four pictures. One taken with Roosevelt, one with Queen Elizabeth, one with Nehru and the other with Charles Munch, conductor of the Boston Symphony.

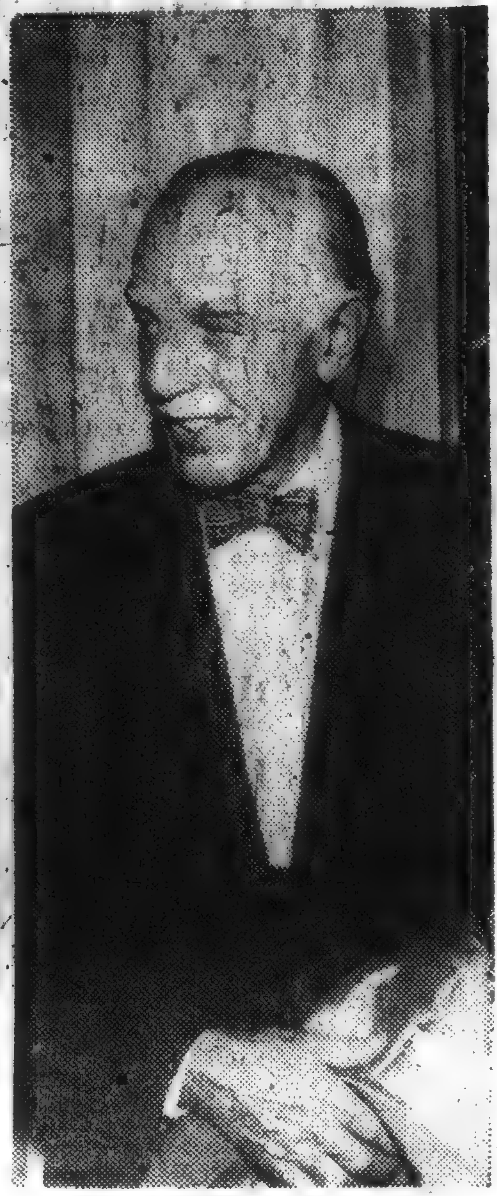
I was rather impressed (visually not emotionally) by the singular lack of women in the Boston Symphony. Doriot Dwyer, first flutist, was the first women hired as a principal player in the orchestra, but I'm sure I caught sight of one other feminine arm—playing a cello.

DAN GREGORY, JACK WITTE
. . . during intermission

MR. MUNCH
. . . conducting the Boston Symphony Orchestra

MRS. LEVIS, MRS. RUSSEL CHAPMAN
. . . at opening Peristyle concert

MRS. YAMIN
. . . concert-goer

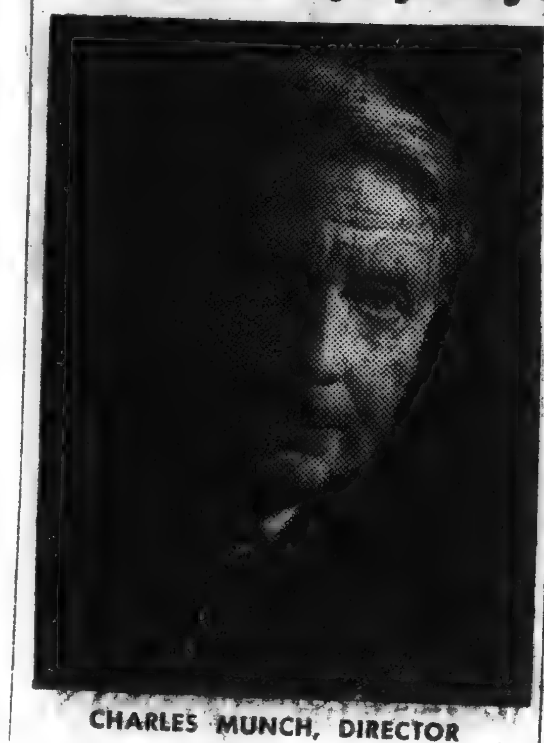


—Blade Photos by Herral Long
LYMAN SPITZER
. . . back from New York

49

TOLEDO, OHIO
SUN
Circ. W. 12,200
OCT 9 1958

Art Museum Concert Season Opens With Boston Symphony Orchestra, Oct. 16



CHARLES MUNCH, DIRECTOR

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He gathered together the best musicians he could find, both in America and Europe, and hired

(Continued on ~~Page 7, Col. 1~~)

the years.

Sanford W. Brandom, supervisor of music of the Toledo Museum, said the entire Peristyle Series is a sell-out, although a few seats may possibly be available if there are last-minute cancellations. However, a large waiting list has already formed, he added.

DETROIT, MICH.
NEWS
Circ. D. 468,167 - S. 579,068
OCT 18 1958

Symphony Draws 4,000

By JOSEF MOSSMAN
Music Critic, The Detroit News

Of all the distinguished musical visitors to this city, the Boston Symphony Orchestra is one of the most welcome. More than 4,000 persons were in Masonic Auditorium last night for its visit.

The performance was in no way startling, for it could be confidently expected that the Boston Symphony would play splendidly.

The program was made up of Beethoven's "Pastoral" symphony, Bach's fourth suite in D and Debussy's "La Mer."

Conductor Charles Munch is a profound scholar of music, and the orchestra joined him in a close examination and projection of the beauties of the "Pastoral." The famous brilliance of tone that marks the Boston Symphony was at its most glorious in the Beethoven work.

Certainly, more exquisite sound than the playing of Beethoven's description in music of "impressions on arriving in the country" is rare.

Munch and his orchestra have honored the orchestral music of Bach for many years with their performances. The suite in D had clarity and precision and the classical elegance that is a mark of the orchestra and its leader.

Debussy's description of the sea, a lengthy series of sound effects, served to display the virtuosity of the Boston Symphony with an impressive sweep of tone colors and moods.

ROYAL OAK, MICH.
TRIBUNE
Circ. D. 41,982
OCT 23 1958

Two Orchestras, Dramatic Reading, Offer 'the Best'

by MADELFINE HARRIS
Tribune Reviewer

The music and theater season blossomed into full flower last week with three important events: The opening of the Detroit Symphony Orchestra under the direction of Paul Paray Thursday evening at Ford auditorium; the playing of the Boston Symphony Friday at Masonic auditorium; and the appearance Sunday evening of the noted British actor, Sir John Gielgud, in Shakespeare's "Ages of Man".

Full and enthusiastic audiences were on hand to greet all three programs. And this galaxy of events is only a sample of the kind of season coming up.

Excitement—

Lavish gowns and black ties were everywhere in evidence opening night at Ford auditorium. The importance and excitement of the event were echoed by the orchestra whose fine playing of Beethoven's "Pastoral" symphony, the "Appalachian Spring" suite by Copland, topped off with Ravel's "Bolero", gave these first-nighters enough beauty and enchantment to last a whole season.

Friday evening at Masonic auditorium, Charles Munch and the Boston symphony played music of Beethoven, Debussy, and Bach to an equally large and enthusiastic audience. Again the Pastoral's haunting picture of the simple countryside filled the hall—this time a bit slower-paced and with almost excruciating attention to detail.

Mr. Munch's men convey the simple and complex alike with clarity, firmness, and virtuosity.

Thus this city enjoyed the performances of two great orchestras in one week. It was especially heartening to know that one of them was its own.

The third and most unusual event was the appearance of the noted British actor, Sir John Gielgud, in readings from Shakespeare given on a bare stage.

The spirit of those lusty Elizabethan days as dramatized in Shakespeare's plays and poetry is completely alien from our own. Yet his use of human motives and emotions remains, amazingly enough, almost completely meaningful and applicable to contemporary man.

Sir John chose excerpts from such plays as Hamlet, King Lear, The Tempest, Julius Caesar and others.

Only a few possess the timbre of voice, the bearing, and most of all the sensitive understanding to interpret, as does this incomparable actor, Shakespeare's lofty, beautiful and at times demoniacal words. It is not surprising that the audience sat [illegible] and enthralled from beginning to end.

MICHIGAN STATE NEWS
10/25/58
(East Lansing)

Charles Munch Directs Concert

Outstanding Program Presented By Boston Symphony Orchestra

By LEON PLANTINGA

Charles Munch with the Boston Symphony Orchestra, one of the brightest attractions of the current lecture-concert series, played before a large audience in the auditorium Sunday.

The program was unusual in that it consisted of three symphonies, one each representing the classical, romantic and contemporary periods in music.

The first symphony, Mozart's "Haffner," composed in 1782, is a choice example of Mozart's characteristic genius for graceful melody, balance and clarity of expression. It is virtually devoid of the suggestions of despair which color some of his later works, such as the G minor symphony and the requiem.

It bears a close affinity in spirit (and occasionally in themes) to the great "Abduction from the Seraglio," composed in the same year.

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(Continued From Page 1)

German Conductor Georg Henschel to lead them.

The orchestra grew through the years under the musical direction of Henschel, Wilhelm Gericke, Arthur Nikisch, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux and Koussevitsky.

Through this succession of Austrian, Hungarian, German, French and Russian conductors, the repertoire has benefited by the musical cultures instinctive in each country.

Among the significant changes under Koussevitsky was the gradual change from the use of predominantly "imported" musicians to the training and use of native Americans in the Boston Symphony.

Mr. Munch was already one of France's foremost musicians when he came to Boston. He is a completely dedicated musician who becomes absorbed in his music but oblivious to outward show.

He led the Boston Symphony on its first European tour in 1952, and on numerous tours of North American cities through the years.

Sanford W. Brandom, supervisor of music of the Toledo Museum, said the entire Peristyle Series is a sell-out, although a few seats may possibly be available if there are last-minute cancellations. However, a large waiting list has already formed, he added.

DETROIT, MICH.
NEWS
Circ. D. 468,167 - S. 579,068

OCT 18 1958

Symphony Draws 4,000

By JOSEF MOSSMAN
Music Critic, The Detroit News

Of all the distinguished musical visitors to this city, the Boston Symphony Orchestra is one of the most welcome. More than 4,000 persons were in Masonic Auditorium last night for its visit.

The performance was in no way startling, for it could be confidently expected that the Boston Symphony would play splendidly.

The program was made up of Beethoven's "Pastoral" symphony, Bach's fourth suite in D and Debussy's "La Mer."

Conductor Charles Munch is a profound scholar of music, and the orchestra joined him in a close examination and projection of the beauties of the "Pastoral." The famous brilliance of tone that marks the Boston Symphony was at its most glorious in the Beethoven work.

Certainly, more exquisite sound than the playing of Beethoven's description in music of "impressions on arriving in the country" is rare.

Munch and his orchestra have honored the orchestral music of Bach for many years with their performances. The suite in D had clarity and precision and the classical elegance that is a mark of the orchestra and its leader.

Debussy's description of the sea, a lengthy series of sound effects, served to display the virtuosity of the Boston Symphony with an impressive sweep of tone colors and moods.

ROYAL OAK, MICH.
TRIBUNE
Circ. D. 41,982

OCT 23 1958

Two Orchestras, Dramatic Reading, Offer 'the Best'

by MADELEINE HARRIS
Tribune Reviewer

The music and theater season blossomed into full flower last week with three important events: The opening of the Detroit Symphony Orchestra under the direction of Paul Paray Thursday evening at Ford auditorium; the playing of the Boston Symphony Friday at Masonic auditorium; and the appearance Sunday evening of the noted British actor, Sir John Gielgud, in Shakespeare's "Ages of Man".

Full and enthusiastic audiences were on hand to greet all three programs. And this galaxy of events is only a sample of the kind of season coming up.

Excitement—

Lavish gowns and black ties were everywhere in evidence opening night at Ford auditorium. The importance and excitement of the event were echoed by the orchestra whose fine playing of Beethoven's "Pastoral" symphony, the "Appalachian Spring" suite by Copland, topped off with Ravel's "Bolero", gave these first-nighters enough beauty and enchantment to last a whole season.

Friday evening at Masonic auditorium, Charles Munch and the Boston symphony played music of Beethoven, Debussy, and Bach to an equally large and enthusiastic audience. Again the Pastoral's haunting picture of the simple countryside filled the hall—this time a bit slower-paced and with almost excruciating attention to detail.

Mr. Munch's men convey the simple and complex alike with clarity, firmness, and virtuosity.

Thus this city enjoyed the performances of two great orchestras in one week. It was especially heartening to know that one of them was its own.

The third and most unusual event was the appearance of the noted British actor, Sir John Gielgud, in readings from Shakespeare given on a bare stage.

The spirit of those lusty Elizabethan days as dramatized in Shakespeare's plays and poetry is completely alien from our own. Yet his use of human motives and emotions remains, amazingly enough, almost completely meaningful and applicable to contemporary man.

Sir John chose excerpts from such plays as Hamlet, King Lear, The Tempest, Julius Caesar and others.

Only a few possess the timbre of voice, the bearing, and most of all the sensitive understanding to interpret, as does this incomparable actor, Shakespeare's lofty, beautiful and at times demoniacal words. It is not surprising that the audience sat [illegible] and enthralled from beginning to end.

MICHIGAN STATE NEWS
/20/58
(East Lansing)

Charles Munch Directs Concert

Outstanding Program Presented By Boston Symphony Orchestra

By LEON PLANTINGA

Charles Munch with the Boston Symphony Orchestra, one of the brightest attractions of the current lecture-concert series, played before a large audience in the auditorium Sunday.

The program was unusual in that it consisted of three symphonies, one each representing the classical, romantic and contemporary periods in music.

The first symphony, Mozart's "Haffner," composed in 1782, is a choice example of Mozart's characteristic genius for graceful melody, balance and clarity of expression. It is virtually devoid of the suggestions of despair which color some of his later works, such as the G minor symphony and the requiem.

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The reading given the Brahms by the Boston group tended strongly toward the romantic side, highlighting the broad sweep and large proportions of the work. The extreme precision of the performance, however (e.g. pizzicatos that were really together) preserved the elements of austerity that are a part of the composition.

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DETROIT, MICH.
TIMES
Circ. D. 396,456 - S. 496,798

OCT 18 1958

Paray's Sixth Tops Munch's

By Frank P. Gill
Music Writer

It is seldom that Detroit symphonygoers have an opportunity to compare two musical organizations — their own and a visitor—playing the same composition within 24 hours cf each other.

This week, through inept program choice, it happened when Paul Paray and the Detroit Symphony played Beethoven's Sixth Symphony as the program opener Thursday evening, and last night Charles Munch and the Boston Symphony began their program with the same work at Masonic Temple.

At least it gave Detroiters a chance to evaluate their orchestra and that of another large city. And this becomes quite a task when a musical ensemble of the stature of the Boston Symphony is involved.

NO ONE WILL gainsay that Boston's symphony is among the great orchestras of the world. Their strings are magnificent, their brass outstanding and their woodwinds among the best in the country.

Therefore, if there be any issue to be taken with Boston as they played last night, it must rest upon interpretation.

The Beethoven Sixth came to us Thursday night full of happiness and sparkling with life and wellbeing. Last night's Beethoven had contentment, but little else.

The opening movement in both cases was rich and powerful. It was in the andante second movement that Paray nosed ahead, for Boston seemed content to Munch its way placidly, even a little dully, through this movement.

The third movement was spotty, though the tempest was a gathering storm of considerable magnitude.

The closing movement again suffered from a certain languidness that detracted from its climactic punch.

THE SECOND work, Bach's Suite No. 4 in D minor, left much to be desired. In addition to some faulty tonal lapses by the trumpets and woodwinds, this group of dances never seemed to develop life and vivacity.

It was straight, steady, cut-and-dried Bach totally uninspired, even dull at moments. It was Gallic Bach, which is almost as bad as Teutonic Debussy.

However, in the closing number—Debussy's "La Mer" —the orchestra made up for most of its defects of the evening.

Here Munch, at home in his native music, painted with his orchestra a magnificent marine landscape. It began mystically and eerily and ended in a smashing climax of sound that was as close to the real thing—winds and waves—as one could desire. It was a memorable performance.

In short, it took Debussy to prove Boston's right last night to be called one of the really great orchestras.

DETROIT, MICH.
TIMES
Circ. D. 396,456 - S. 496,798

OCT 15 1958

MUSIC NOTES

Expert on Clarinet To Give Tips Here

It has probably never occurred to members of audiences watching woodwind players—clarinet players in particular — that there is anything unusual about the method with which they finger their instruments.

For almost a century the standard Boehm system invented in 1843 has been in use everywhere. In effect this this system is merely an adaptation of the flute-fingering system.

A good deal of research into clarinet fingering has been undertaken by Rosario Mazzeo, bass clarinetist and personnel manager of the Boston Symphony.

He has developed an improved technique which requires less finger movement, but which will bring into focus the presently weak middle tones of the clarinet.

Mazzeo will be in Detroit with the orchestra which arrives Friday to open the Masonic Temple Symphony series, under Charles Munch that evening.

During the day, Mazzeo will demonstrate his new technique in the Bagley Room of the Statler-Hilton for the benefit of professional musicians and teachers from the Detroit area.

DETROIT, MICH.
FREE PRESS
Circ. D. 456,261 - S. 485,172

OCT 18 1958

Boston Symphony Pleases

Visitors' Music In Broad Manner

BY J. D. CALLAGHAN
Free Press Music Critic

For the second night in succession Detroit filled a large auditorium for a concert which included a Beethoven "Pastoral" Symphony Friday night.

The occasion was the visit to Masonic Temple by the Boston Symphony Orchestra under the direction of Charles Munch.

On Thursday night, the Detroit Symphony, under Paul Paray, had played the same symphony, thus providing interesting comparisons between orchestras, conductors and auditoriums.

* * *

IN THE MATTER of acoustics, the advantage was with Masonic Temple, where the beautifully colored symphonic music was brought out in full detail.

As for the manner of performance and interpretation, the choice, of course, would lie with the individual listener. It seemed to me, though, that the Detroit Symphony performance was preferable in the matter of excitement and elan.

Munch and the Boston Orchestra remained to some degree in the tradition of the older orchestra, which is accustomed to musical portrayal in the broad manner and which assumed a more leisurely pace.

This is not to say that the Munch approach to Beethoven is any the less valid. Indeed, it has the qualities which have provided an interesting foretaste of the impressionism that was clearly put forth in the DeBussy suite that ended the evening.

* * *

THE SET OF three orchestral sketches titled "La Mer," was the DeBussy composition that gave the Bostonian opportunity to convey the delicacy of tone and transparency of texture of which it is a master.

Bach's Orchestral Suite in D Major, the last in his series of four, provided a point of rest between the tone painting of Bethoven and Debussy.

An impressive design in programming was thus created.

The Boston Orchestra's magnificence exercised an almost hypnotic spell by sheer virtue of group virtuosity. Detroit was indeed fortunate to have an opportunity to hear these two great orchestras on successive nights.

Charles Munch Directs Concert MICH. STATE NEWS, Oct. 20, 1958

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Page Two ANN ARBOR NEWS Oct. 20, 1958

'Virtuosity' Keynotes Concert By Boston Symphony Orchestra

By Carl Gehring

It is seldom that a concert can be summed up in a word, yet the term "virtuosity" seems to characterize the second concert of the Choral Union Series, heard Saturday night at Hill Auditorium. Presented by the Boston Symphony Orchestra, conducted by Charles Munch, the event projected the various orchestral choirs in a virtuoso role, as well as several individual musicians; the orchestra entire as a kind of super-virtuoso, and Munch as a virtuoso of the podium.

Lest this word be construed as applying only in the technical sense, as in the matter of technique, let it be said that, with an all-embracing maestro like Munch, a broader application of the term is in order. Not only is his virtuosity in fusing the various elements under his control entirely evident, but his virtuosity of the spirit in bringing to life and interpreting the printed notes rounds out the term's application.

Concert Well Received

It is curious that the concert should have struck such a note. Other outstanding orchestras have played here, only recently the Chicago Symphony, and their performances, by and large, have been excellent. Yet this concert was so well synthesized and had such an inevitability about it in the way the symphonies of Mozart, Honegger and Beethoven moved forward and found expression that it is difficult to encompass in words. The event had to be felt, as well as marveled at, and the numerous recalls for Munch attested to its appeal.

The Mozart Symphony No. 35 in D Major, the "Haffner," and Beethoven's Sixth Symphony in F Major, the "Pastoral," with which the concert opened and closed, respectively, are standard, of course, and well known, and the delineation of their scores was heard with relaxed appreciation. Honnegger's Fifth Symphony, however, a 20th-century product, fairly bristled with the tension of our times, keeping the hearer on edge and injecting appropriate contrast and the novelty of the new into the program.

Played Here Before

The work was played here in 1951, also by the Boston Orchestra, and it is a disturbing piece of music, if one really thinks about it, and closely attuned to the disharmony of our era. Louise Cuyler, in her review of the 1951 concert for The News, aptly characterized the Finale as "music of ominous portent," to which the observation might be added that even in the lighter sections of the second movement, Allegretto, a certain fitfulness pretty much eliminates any feeling of the really carefree.

The orchestra was at its grandiose best in the Honegger, the most opulently scored of the evening's three offerings, with the brass choir noteworthy by reason of the major role that its composer assigned to it. Especially effective was a long crescendo in the first movement wherein brief figures in the trumpet are vital in building up tension which finally reaches a climax on a sustained note in the trumpet. Here Roger Voisin, first-chair trumpet player, merited a bow.

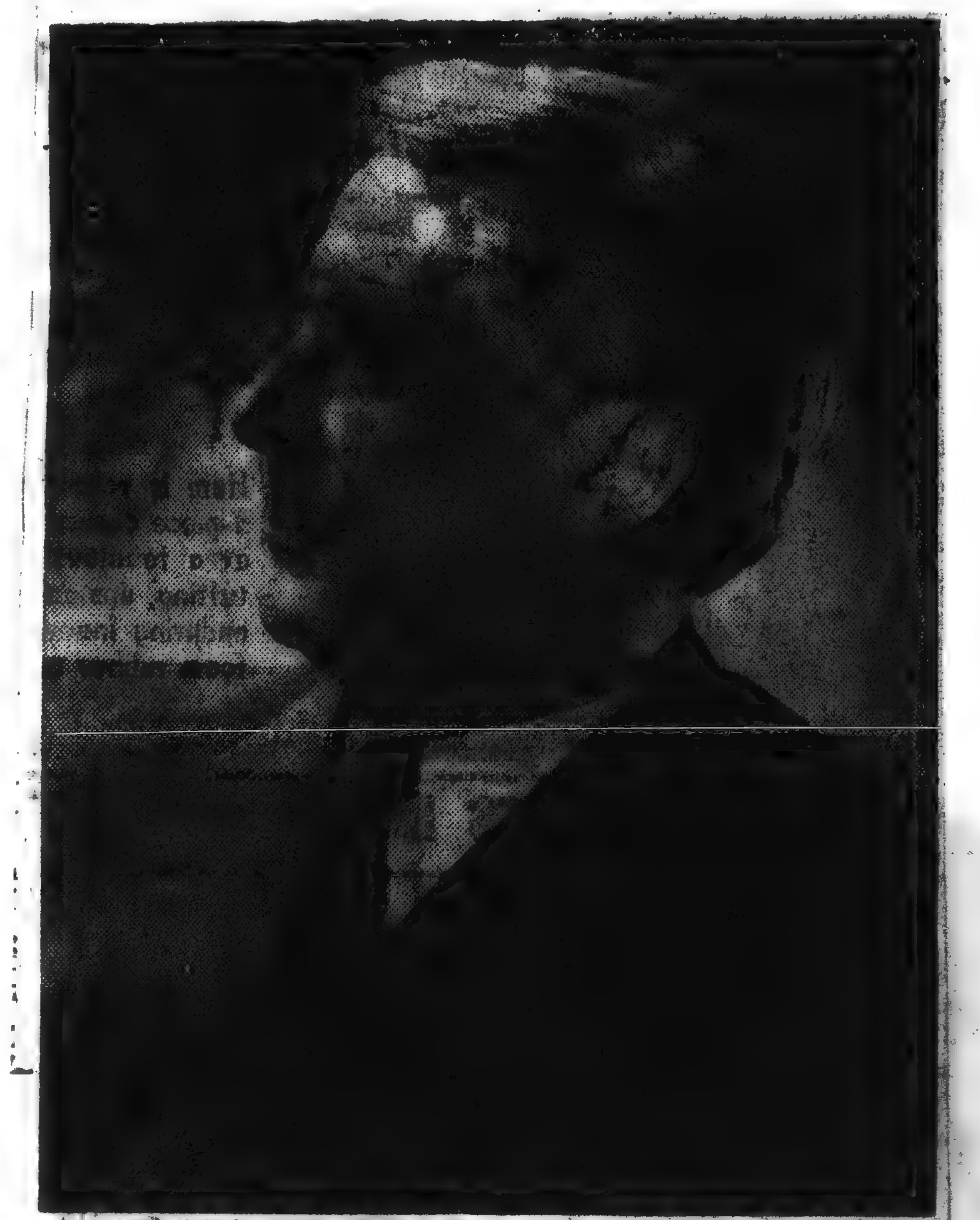
Mozart And Beethoven

The performances of the Mozart and Beethoven symphonies were all that had been expected from such musicians. The former's "Haffner" Symphony, representing Mozart in a typically lighter vein, was a delight, with Munch emphasizing the ebullience of the first and last movements with a heady attack, making a veritable dream of the graceful Andante, and adding stature to the stately Minuet. Orchestrally, some shadings in the oboe and bassoon in the first movement were memorable.

Munch, so imaginative in his Mozart and so dynamic with the Honegger, then closed with Beethoven's "Pastoral" Symphony in which the "out of doors" was brought into Hill Auditorium with atmospheric and realistic effects. The reading was top-flight and the subtlest orchestral intonations were manifest here and there. Especially fine was the solo flute, weaving in and about the orchestral texture and, when indicated, assuming prominence with magical effect. Pictorially, "The Storm," fourth of the five movements, rivaled Felix Weingartner's superb depiction of this episode.

In the matter of individual performance, the virtuosity of the first-chair flutist, Doriot Anthony Dwyer, also warrants mention. Her playing recalled her work as soloist here in 1956 in J. S. Bach's Suite No. 2 in B Minor, for flute and strings, a memory to which she added even more lustre at this time.

LANSING, MICH.
STATE JOURNAL
D. 64,288 S. 63,334
OCT 19 1958



CHARLES MUNCH

* * * * * *

Boston Symphony on Campus

Music by Mozart, Honegger and Brahms will be performed by the Boston Symphony orchestra under direction of Charles Munch at 3 p. m. this Sunday in the Michigan State university auditorium. This is a "B" program on the concert-lecture series.

The program will open with Mozart's Symphony No. 5 ("Haffner") and will be followed by Honegger's Symphony No. 5 and Brahm's Symphony No. 4.

Since the orchestra's founding in 1881, its activities have been continuously increasing. The scope of its tours are large. When Charles Munch became the music director of the orchestra in 1949, he came to the orchestra as a conductor of world wide experience and brilliant success. He conducts the orchestra in every major city in the United States and has taken the orchestra on two European tours.

Dr. Munch still conducts, when time offers, in France, Italy, Austria, Belgium or Holland, as well as in Czechoslovakia, Israel and Greece, where long-standing associations still beckon.

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OWOSSO, MICH.
ARGUS-PRESS
Circ. D. 13,385

OCT 14 1958

Symphony To Play at MSU

EAST LANSING — Charles Munch will conduct the Boston Symphony Orchestra at Michigan State University Sunday, Oct. 19, under auspices of the university's Lecture-Concert Series.

The concert, a feature of series "B," will be at 3 p.m. in the University Auditorium.

Selections to be performed by the orchestra are Mozart's Symphony No. 35 ("Haffner"); Honegger's Symphony No. 5 and Brahms' Symphony No. 4.

Dr. Munch has been the conductor of the Boston Symphony Orchestra since 1949. When he came to the orchestra, he was one of the foremost musicians in France and had been conductor of four orchestras in Paris.

STATE JOURNAL
Lansing, Mich.
10/20/58

Concert Impresses

Large Audience Pleased By Boston Symphony Program at MSU

Charles Munch and the 106-piece Boston Symphony orchestra played a concert in the Michigan State university auditorium Sunday afternoon that was impressive for its sophistication and dignity.

A large crowd attended the event, a feature in the M. S. U. lecture-concert series.

For the program Dr. Munch selected three symphonies—Mozart's No. 35 in D major, also known as the "Haffner"; Honegger's No. 5 and Brahms' No. 4 in E minor.

PURPLE PASSAGES

Although all three works have purple passages of sorts, none qualifies as an all-time audience favorite. Despite the austerity of the music itself, Dr. Munch and his musicians were applauded at length after each number. And at the close of the program the white-haired conductor was applauded back to the podium three times. However, there were no encores.

It is entirely possible that the audience's warmth was generated by the 67-year-old director's fatherly appearance and humble air. Dr. Munch is a relaxed and self-control type of director. He is detached and not given to extravagant gestures. He seems to be more interested in presenting music than in making a circus of himself. This attitude, or what appears to be an attitude, is in itself refreshing and deserving of a round of "bravos."

RESTRAINED DIRECTION

Although Dr. Munch directs in a restrained, almost mincing fashion, the Boston Symphony responds faultlessly. There is not a whisper of a string or reed starting an instant too soon or ending an instant behind. Men and director work as one.

The Honegger and Brahms symphonies heard here yesterday will be repeated Friday when Munch and the Boston Symphony play at the United Nations general assembly hall in New York on a program to be broadcast world-wide in observance of the 13th anniversary of the UN.

The lyrical Honegger Fifth Symphony was introduced to the musical world by Dr. Munch and the Boston Symphony in 1951, two years after Munch became director at Boston. Honegger and Dr. Munch were close friends in France, where both were born. Dr. Munch comes from the city of Strasbourg in Alsace and is a distant relative of Dr. Charles Schweitzer.

—R. E. H.

BROOKLYN, N. Y.
KINGS CO. CHRONICLE
Circ. W. 10,000
JUL 29 1958

UNITED NATIONS NEWS & NOTES

Gathered by Mary Herrschaft

(This column appears in the Kings County Chronicle, Queens County Post, Record and Advertiser, City Line Post, Bushwick Advertiser-Digest, and Canarsie Courier.)

Transatlantic Radio Concert On United Nations Day Oct. 24

A broadcast symphony concert to celebrate United Nations Day, Oct. 24, will inaugurate this year the first use of an international, transatlantic radio hookup presenting, as a single integrated performance, a three-part symphonic concert originating from three different cities. The broadcast will open with Charles Munch conducting the Boston Symphony Orchestra in the General Assembly Hall of the United Nations in Manhattan. Secretary-General Dag Hammarskjold will deliver a U. N. Day message to the world.

The international radio hookup will then switch to the United Nations Educational, Scientific and Cultural Organization in Paris to pick up from the Salle Pleyel a performance of Bach's Double Violin Concerto by David Oistrakh and Yeudi Menuhin, with the Chamber Orchestra of the Radiodiffusion Francaise conducted by Pierre Capdeviello.

The distinguished Indian musician, Ravi Shankar, also, will be heard in this part of the program which will be a highlight of the "Semaines Musicales de Paris," a five-week festival organized by the International Music Council under auspices of the President of the French Republic and Unesco.

Finally, the broadcast will switch to Geneva for the work which forms the traditional climax of the celebration of United Nations Day: the final movement of Beethoven's Ninth Symphony performed by the Orchestre de la Suisse Romando under its eminent conductor, Ernest Ansermet.

World Meteorological Org. To Study Tidal Waves

A world-wide study of tidal waves aimed at setting up an international warning system was agreed upon at the recent meeting in Geneva of the Executive Committee of the World Meteorological Organization. Tidal waves are caused by underwater earth tremors, tropical storms and other geophysical phenomena, and often cause destruction and loss of life in coastal areas. For this reason, the Committee considered that international investigations are necessary regarding the formation of tidal waves, and that results of research should be exchanged between all nations. This would eventually lead to the planning of an international warning service. The International Union for Geodesy and Geophysics was invited to deal with oceanographical and seismological aspects of the problem.

BATON ROUGE, LA.
STATE TIMES
D. 32,380
OCT 24 1958

U.N. MARKING 13TH BIRTHDAY

Troops Parade in Middle East, Musicians Play In West

UNITED NATIONS, N.Y. (AP)—The United Nations celebrates its 13th birthday today with a parade of U.N. Emergency Force troops in the Middle East and a peace concert in the West.

The anniversary, hailed by statesmen around the world, also marks the start of a weeklong television series on the U.N., broadcast by 42 stations in 36 U.S. cities.

The transatlantic broadcast concert, combining performances by noted soloists and orchestras playing in New York, Paris and Geneva, features Pablo Casals, renowned 82-year-old Spanish cellist.

Making one of his rare public appearances, Casals will take part in the New York program this afternoon at the General Assembly hall.

In consenting to play for the U.N., the cellist appealed to fellow musicians throughout the world to put their talents to the service of international good will.

Casals has refused to play in the world's music capitals for more than a decade in protest against the Franco regime in his native Spain.

In Paris, American violinist Yehudi Menuhin and David Oistrakh of the Soviet Union will join in Bach's Double Violin Concerto.

Also on the program were the Boston Symphony Orchestra and U.N. Secretary General Dag Hammarskjold in New York, the Orchestre de la Suisse Romande in Geneva and Indian musician Rivi Shankar in Paris.

In the Gaza Strip, the soldiers of the U.N. Emergency Force and a group of entertainers from Yugoslavia joined forces to observe the anniversary. Members of all UNEF contingents will parade at the Gaza airfield. Sports events and a performance by the Yugoslavs will follow.

The television series, "Dateline: U.N.," will lead off with a statement on disarmament by U.S. Ambassador James Wadsworth.

In Washington, President and Mrs. Eisenhower scheduled an anniversary dinner at the White House.

KINGSTON, N.Y.
FREEMAN
D. 15,969
OCT 18 1958

Boston Symphony to Play Concert on Friday For 13th Anniversary of United Nations

The Boston Symphony and Charles Munch, music director, will make a special trip to New York Friday, Oct. 24 to play a concert in the United Nations General Assembly Hall as part of a world-wide observance of the 13th anniversary of the UN.

Dr. Munch will conduct the orchestra in Honegger's 5th Symphony, followed by a brief United Nations Day message from Dag Hammarskjold, Secretary General. Pablo Casals, the world famous cellist, making his first appearance in the United States for many years, will play Bach's Sonata No. 2 in D Major for Cello and Piano. Mieczyslaw Horszowski will be at the piano. This portion of the program will be part of a world-wide broadcast from three cities.

The two-hour broadcast will then turn to Paris, headquarters of UNESCO, where, in the Salle Pleyel, violinists David Oistrakh and Yehudi Menuhin will perform Bach's Concerto for Two Violins. Ravi Shankar, the Indian musician, will also be heard from Paris. The "Ode to Joy" from Beethoven's 9th Symphony, the traditional close of United Nations Day concerts, will be broadcast from Geneva with Ernest Ansermet conducting the Orchestra de la Suisse Romande, with chorus and a quartet of soloists from Great Britain.

Dr. Much and the Boston Symphony Orchestra will close the concert in the United Nations General Assembly with a performance of Brahms' Fourth Symphony.

The broadcast will be heard in countries all over the world: Albania, Argentina, Australia, Austria, Belgium, Bolivia, Brazil, Canada, Ceylon, Chile, Colombia, Costa Rica, Cuba, Czechoslovakia, Denmark, Dominican Republic, El Salvador, Ecuador, Federal Republic of Germany, Finland, France, Ghana, Greece, Guatemala, Honduras, Hungary, Iceland, India, Ireland, Israel, Italy, Japan, Malaya, Mexico, Monaco, Netherlands, New Zealand, Nicaragua, Norway, Panama, Paraguay, Peru, Philippines, Poland, Romania, Spain, Sweden, Switzerland, Thailand, Turkey, Union of South Africa, USSR, United Kingdom, United States, Uruguay, Venezuela, and Yugoslavia. Also Puerto Rico and many other territories throughout the world will carry the broadcast.

It will be carried live by New York radio stations WNYC and WQXR, WBAI-FM and WNCN, and heard over the ABC network by delayed broadcast (9-11 p. m.). The portion of the program originated from the United Nations General Assembly in New York will be televised in a special 90-minute program over the CBS-TV network on Sunday, Oct. 26.

Special arrangements have been made for the Boston Symphony Orchestra's participation in the October 24 concert, including a rescheduling of the usual Friday afternoon concert at Symphony Hall, Boston on that day to Thursday afternoon, October 23. Dr. Munch and the 106 members of the orchestra will fly on special TWA flights to New York for the concert and return the same evening. The orchestra's regular Saturday evening concert will take place in Symphony Hall on Oct. 25.

On December 10, 1949 the Boston Symphony Orchestra, under the direction of Leonard Bernstein, performed at a concert in Carnegie Hall, New York, arranged by the United Nations and UNESCO, in honor of the first anniversary of Human Rights Day. The concert, which was broadcast and televised, included the Preamble to the Universal Declaration of Human Rights, set to music by Aaron Copland and narrated by Sir Laurence Olivier; Ravel's Piano Concerto in G Minor, with Mr. Bernstein as soloist; and the "Ode to Joy" from Beethoven's 9th Symphony. Speakers included the then Secretary General of the United Nations, Mr. Trygve Lie, General Carlos Romulo, and Mrs. Eleanor Roosevelt.

Dr. Munch conducted the Symphony of the Air in a performance of the "Ode to Joy" from Beethoven's 9th Symphony at the United Nations on October 24, 1954, with an international quartet of soloists including Adele Addison, soprano, Elena Nikolaidi, contralto, David Lloyd, tenor, and Yi-Kwei Sze, bass, with the Schola Cantorum of New York, Hugh Ross, conductor. The program also included Beethoven's "Coriolan" Overture, the United Nations March by Shostakovich (arranged by Stokowski), and Copland's Preamble. Speakers were Dag Hammarskjold and Mrs. Eleanor Roosevelt.

On December 12 of the same year Charles Munch conducted the Boston Symphony Orchestra in the United Nations Assembly Hall in a concert broadcast over WQXR in New York and the NBC network. The program opened with Handel's Water Music, and the soprano Irmgaard Seefried was soloist with the orchestra in songs by Haydn and Richard Strauss. The program closed with Berlioz' "Fantastic" Symphony.

On December 10, 1955 Dr. Munch conducted the Boston Symphony in the seventh anniversary of Human Rights Day in the General Assembly. The program included Mozart's Symphony in C minor, K. 550, Debussy's "La Mer" and Brahms' Second Symphony.

CHICAGO, ILL.
TRIBUNE
D. 900,895 S. 1,276,767
AUG 10 1958

A Three Nation Broadcast Part of U.N. Program

United Nations day, Oct. 24, will inaugurate an international, trans-Atlantic radio hookup presenting as a single integrated performance a three part symphonic concert originating from three countries. The broadcast will open in New York with Charles Munich and the Boston Symphony orchestra playing in the general assembly hall of the United Nations. It then switches to Paris to pick up Bach's Double Concerto played by Yehudi Menuhin and David Oistrakh with the chamber orchestra of Radiodiffusion Francaise, Pierre Capevielle conducting. The Paris broadcast also presents the Indian musician, Ravi Shankar, representing his country in the International Music Council festival. Finally, the concert goes to Geneva for the choral movement of Beethoven's Ninth Symphony, played by the Orchestre de la Suisse Romande, Ernest Ansermet conducting.

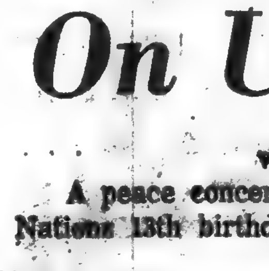
MIAMI, FLA.
NEWS
Circ. D. 149,269 - S. 125,926
OCT 24 1958

PEOPLE IN THE NEWS

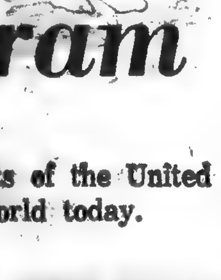
Casals, Menuhin On UN Program

Wire Services of The Miami News

A peace concert will be one of the highlights of the United Nations 13th birthday celebration around the world today.



CASALS



MENUHIN

Pablo Casals, renowned 82-year-old Spanish cellist, is taking part in the New York segment of the program. For more than a decade, he has refused to play in the world's music centers in protest against the Franco regime in his native Spain.

In Paris, American violinist Yehudi Menuhin and David Oistrakh of Russia will join in Bach's double violin concerto.

The Boston Symphony Orchestra also will appear on the televised transatlantic concert.

In the Middle East, a parade of UN emergency troops will be shown.

5A

LAWTON, OKLA.
PRESS
D. 7,132

OCT 22 1958

UN, U.S., Casals, Franco

Pablo Casals, the world-famed 81-year-old cellist, plays in the United States for the first time since 1928 as part of a world-wide radio and television broadcast in observance of United Nations Day Friday. On the same program will be the Boston Symphony Orchestra, Yehudi Menuhin and David Oistrakh, American and Russian violinists, and the Orchestre de la Suisse Romande.

Casals probably is willing to appear in this country not so much because he dislikes U.S. support of Spanish dictator Franco any the less as to give an earnest of his desire for world disarmament. The Spanish-born Casals had declared in 1949, when the Western attitude toward Franco appeared to be softening: "I love the Americans and I love the British. I once had faith in their governments. It would not be dignified to go to those countries and earn money under such circumstances."

But as recently as last May Senor Casals promised to play in both the United States and Soviet Russia as soon as the two countries reached a disarmament agreement. This was part of an appeal for a halt in the East-West armaments race in which Casals joined his friend, Dr. Albert Schweitzer.

For the past 20 years Casals has been steadfast in his enmity toward Franco. At the close of the Spanish Civil War the great cellist, denouncing fascism, went into self-imposed exile in the village of Prades in the French Pyrenees. Later he vowed not to play in public so long as Franco ruled in Madrid.

He made in 1950 the exception of performing as part of the Prades celebration of the bicentennial of the death of Johann Sebastian Bach, his favorite composer, and he has played at the Prades festival every year since until 1957. In 1956 he moved to Puerto Rico, his mother's birthplace.

Casals in November 1951, just a year after the United Nations had withdrawn its boycott of Franco Spain, refused to participate in a U.N. festival in Paris. The U.S.-backed resolution ending a U.N. Assembly ban on recognition of Spain had been adopted Nov. 4, 1950 by a 38-10 vote, with 10 abstentions. Opposed were the Soviet bloc, Yugoslavia, Guatemala, Israel, Mexico, Uruguay. Britain and France were among the abstaining members.

President Truman had said, two days before he Assembly vote, that it would be a "long, long time" before the United States recognized the Franco regime in Spain. But little more than a month later Spain and the United States exchanged ambassadors, Truman naming Stanton Griffis as Ambassador to Madrid on Dec. 27, 1950.

Spain came into the United Nations under U.S. sponsorship as part of a package deal of Dec. 14, 1955. This represented a full circle in U.S. policy. At Potsdam in 1945 and later at the U.N. conference at San Francisco the Uited States, Great Britain, and the Soviet Union had agreed to bar Spain from the U.N. so long as Franco remained in power.

But long before 1955 the U.S. Senate had approved loans to Spain, and a deal for U.S. military bases on Spanish soil had been concluded on Sept. 26, 1953. Secretary of State Dulles had made his first call on Franco in November 1955, and in that same year the United States had agreed to furnish Spain with information on the peaceful use of atomic energy.

The relationship subsequently has grown closer. The principal social events in Washington over the Columbus Day weekend were those at which Franco's daughter and son-in-law, the Marques and Marquesa Villaverde, were entertained.

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571,024 S. 819,002

OCT 23 1958

Casals to Perform At UN Tomorrow

By PIERRE J. HUSS

N. Y. Journal-American United Nations Correspondent

UNITED NATIONS HQ., Oct. 23.—World famous cellist Pablo Casals' concert at the UN tomorrow on the occasion of the world organization's 13th anniversary will mark the first time in 30 years he has played in the United States.

Following the Spanish Civil War, the famed cellist went into self-imposed exile in the village of Prades, on the French side of the Pyrenees, and shortly afterwards vowed he would not give another public concert until Generalissimo Franco was ousted from power.

BROKE PLEDGE

In 1950, he broke his vow to play at the Prades music festival and continued to give an annual performance until 1957 when he moved to Puerto Rico, where he gave a concert last Spring.

Casals declared his performance tomorrow "is not because anything has changed in my moral attitude or in the restrictions that I have imposed upon myself and my career as an artist for all these years."

He said his appearance was because "today all else becomes secondary in comparison to the great and perhaps mortal danger threatening all humanity." He added:

"Never has the world been nearer to catastrophe than at this moment."

He made an appeal that all nuclear tests be "stopped altogether," an issue over which the U. S. and Russia are arguing in the General Assembly's Political Committee.

The Spanish-born artist said the UN "today represents the most important hope for peace."

The concert will be broadcast to 74 countries, including Russia and others behind the Iron Curtain.

Casals will perform with pianist Mieczyslaw Horszowski, Bach's Sonata No. 2 in D major for cello and piano.

By means of an international hookup, UN delegates also will hear from Paris Bach's double concerto in D minor, rendered by famed Soviet violinist David Oistrakh and his American counterpart, Yehudi Menuhin; the Orchestre de la Suisse Romande from Geneva, and the Boston Symphony Orchestra, at UN headquarters.

(Hearst Headline Service)

ABERDEEN, S.D.
AMERICAN-NEWS
D. 20,178 S. 20.144

OCT 22 1958

United Nations Day Attracts Casals

PABLO CASALS, THE WORLD-FAMED 82-year-old cellist, plays in the United States for the first time since 1928 as part of a world-wide radio and television broadcast in observance of United Nations Day Friday.

On the same program will be the Boston Symphony Orchestra. Yehudi Menuhin and David Oistrakh, American and Russian violinists, and the Orchestre de la Suisse Romande.

Casals probably is willing to appear in this country not so much because he dislikes U.S. support of Spanish dictator Franco any the less as to give an earnest of his desire for world disarmament.

As recently as last May Señor Casals promised to play in both the United States and Soviet Russia as soon as the two countries reached a disarmament agreement. This was part of an appeal for a halt in the East-West armaments race in which Casals joined his friend, Dr. Albert Schweitzer.

FOR THE PAST 20 YEARS CASALS HAS been steadfast in his enmity toward Franco. At the close of the Spanish Civil War the great cellist, denouncing fascism, went into self-imposed exile in the village of Prades in the French Pyrenees. Later he vowed not to play in public so long as Franco ruled in Madrid.

He made in 1950 the exception of performing as part of the Prades celebration of the bicentennial of the death of Johann Sebastian Bach, his favorite composer, and he has played at the Prades festival every year since until 1957. In 1956 he moved to Puerto Rico, his mother's birthplace.

SPAIN CAME INTO THE UNITED NATIONS under U.S. sponsorship as part of a package deal of Dec. 14, 1955. This represented a full circle in U.S. policy.

But long before 1955 the U.S. Senate had approved loans to Spain, and a deal for U.S. military bases on Spanish soil had been concluded on Sept. 26, 1953. Secretary of State Dulles had made his first call on Franco in November 1955, and in that same year the United States had agreed to furnish Spain with information on the peaceful use of atomic energy.

The relationship subsequently has grown closer. The principal social events in Washington over the Columbus Day weekend were those at which Franco's daughter and son-in-law, the Marques and Marquesa Villaverde, were entertained.

Times (e)
WOBURN, Mass.
Independent
Circ. 6,600

OCT 23 1958

Boston Symphony Orchestra to Play at Uuited Nations Friday

The Boston Symphony and Charles Munch, its Music Director, will make a special trip to New York on Friday, October 24 to play a concert in the United Nations General Assembly Hall as part of a world-wide observance of the thirteenth anniversary of the United Nations. Dr. Munch will conduct the Orchestra in Honegger's 5th Symphony, followed by a brief United Nations Day message for Dag Hammarskjold, Secretary General. Pablo Casals, the world famous cellist, making his first appearance in the United States for many years, will play Bach's Sonata No. 2 in D Major for Cello and Piano. Mieczyslaw Horszowski will be at the piano. This portion of the program broadcast from three cities. The two-hour broadcast will then turn to Paris, headquarters of UNESCO, where, in the Salle Pleyel, violinists David Oistrakh and Yehudi Menuhin will perform Bach's Concerto for Two Violins. Ravi Shankar, the Indian musician, will also be heard from Paris. The "Ode to Joy" from Beethoven's 9th Symphony, the traditional close of United Nations Day concerts, will be broadcast from Geneva with Ernest Ansermet conducting the Orchestre de la Suisse Romande, with chorus and a quartet of soloists from Great Britain.

Dr. Munch and the Boston Symphony Orchestra will close the concert in the United Nations General Assembly with a performance of Brahms' Fourth Symphony.

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NEW YORK, N.Y.
POST
D. 338.549 S. 258.355
OCT 23 1958

Will Spain Boycott Casals' UN Concert?

By JOSEPH P. LASH

Diplomats will be watching tomorrow to see whether General Franco's representative at the UN boycotts the concert of Pablo Casals.

Publicly, the Spanish delegation is taking the position that Spain is honored by Secretary-General Hammarskjold's invitation to Casals, the world's most renowned cellist, to perform in Friday's UN Day concert.

But privately, Ambassador de Lequerica has protested the invitation, saying Hammarskjold might just as well have invited Paul Robeson.

Diplomats predict the envoy will show his disapproval by staying away from the Friday afternoon concert, which will combine performances by world famous soloists and orchestras playing in New York, Paris and Geneva, and will mark the 13th anniversary of the UN.

"If at my age I have come here for this day," Casals explained in a personal statement today, "it is not because anything has changed in my moral attitude or in the restrictions that I have imposed upon myself and my career as an artist for all these years."

This was a reference to Casals' reluctance to perform in public, especially in the countries that have recognized General Franco. But now, Casals went on, "all else becomes secondary in comparison to the great and perhaps mortal danger threatening all humanity."

The "nuclear danger" was increasing every day, he said, and he wished "there could be a tremendous movement of protest in all countries, and especially from the mothers, that would impress those who have the power to prevent this catastrophe."

"All nuclear experiments ought to be stopped altogether," Casals went on, "and I profoundly hope that the negotiations in the near future will end in an agreement that will make this possible."

The UN Day program will consist of Casals and Mieczyslaw Horszowski playing Bach's Sonata No. 2 in D major for Cello and Piano, a speech by Hammarskjold, and a performance of Honegger's Fifth Symphony by the Boston Symphony Orchestra under Charles Munch.

The program will then switch to UNESCO in Paris and pick up, from the Salle Pleyel, Bach's Double Violin Concerto in D minor played by Yehudi Menuhin and David Oistrakh with the French Orchestra of the Air. The Indian artist Ravi Shanklar will play a classical Indian rag on the sitar.

Finally, Geneva will come in with the last movement of Beethoven's Ninth Symphony, incorporating Schiller's "Ode to Joy," performed by the Orchestre de la Suisse Romande under Ernest Ansermet.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,393

OCT 25 1958

Casals, Noted Cellist, Plays For UN Assembly

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK (AP) — In one of the most dramatic and touching concert appearances in our time, cellist Pablo Casals came to the U. N. General Assembly hall Friday to play in celebration of United Nations Day.

The world-renowned musician, who last gave a recital in the United States in 1928, was a feature of the music program held in three countries and broadcast simultaneously to four continents.

The program here began with Charles Munch conducting the Boston Symphony in the Honegger Fifth Symphony, a work composed in Paris and premiered in Boston in 1951.

The distinguished U. N. audience of more than 2,000, with standees packed in every available space and an unprecedented number of ticket requests refused for lack of room, rose to greet the Catalan-born master cellist when he appeared on stage.

It rose again to cheer his performance of Bach's Sonata No. 2 in D major. It rose still again when, for an encore, he played a Catalan folksong, as poignant and touching as a prayer.

The cellist, who was accompanied at the piano by Mieczyslaw Horszowski, is 81. He produced hear - warming sounds which no one else in his day has managed to wrest from this recalcitrant instrument.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

OCT 18 1958

Music

Scholarship Fund Concert For St. Joseph's Oct. 29

By ALRED W. BURKE

LOWELL—The scholarship fund concert which was to have been presented last Wednesday evening at St. Joseph's hall by the AEFA, and listing as guest artist Gerard Brunelle, tenor, will be given on Wednesday evening, Oct. 29. Mr. Brunelle, who is one of this city's most active recitalists, has several programs scheduled during the new season, highlight of which will be his appearance as a principal in the Hunnewell Fund production of Bizet's "Carmen," which will be performed by the Boston-New England Opera company, Alfredo Anzalone, artistic director.

Concert-goers locally are showing a marked enthusiasm for the Seton Guild's production of "The Merry Widow." This delightful musical has always been good theater. A fine cast promises to make both performances seasonal highlights.

THE BOSTON SYMPHONY and Charles Munch, its music director, will make a special trip to New York on Friday, Oct. 24, to play a concert in the United Nations general assembly as part of a world-wide observance of the thirteenth anniversary of the United Nations. Dr. Munch will conduct the orchestra in Honegger's "Fifth Symphony," followed by a brief United Nations day message from Dag Hammarskjold, secretary general.

Pablo Casals, the world famous cellist, making his first appearance in the United States for many years, will play Bach's "Sonata No. 2 in D Major" for cello and piano. Mieczyslaw Horszowski will be at the piano. This portion of the program will be part of a world-wide broadcast from three cities.

Special arrangements have been made for the Boston Symphony orchestra's participation in the Oct. 24 concert, including a rescheduling of the usual Friday afternoon concert at Symphony hall, Boston, on that day to Thursday afternoon, Oct. 23. Dr. Munch and the 106 members will return the same evening from New York and the regular Saturday evening concert will be presented on schedule.

Page 18 FRANCE - AMERIQUE 2 Nov. 1958

NOS PAGES des ARTS et des SPECTACLES

La musique

PABLO CASALS
à la Journée des Nations Unies

UNE foule enthousiaste a rendu hommage vendredi dernier, dans la grande salle de l'Assemblée générale des Nations Unies, au violoncelliste Pablo Casals, qui avait accepté de venir jouer pour la première fois aux Etats-Unis à l'occasion du treizième anniversaire des Nations Unies.

Accompagné par l'Orchestre symphonique de Boston, sous la direction de Charles Münch, et le pianiste Mieczyslaw Horszowski, M. Casals a joué la Sonate n° 2 en Ré majeur de Bach.

L'Orchestre de Boston a également joué la Symphonie n° 5 de Honegger et la Symphonie n° 4 en Mi mineur de Brahms.

Follement applaudi par toute l'assistance, debout, M. Casals a répondu à l'enthousiasme général en jouant un chant populaire catalan "Le Chant des Oiseaux".

"Puisse la musique entendue aujourd'hui renforcer notre volonté et mieux nous faire comprendre les buts de notre action", a dit M. Dag Hammarskjöld, secrétaire général des Nations Unies, dans l'allocution qu'il a prononcée à l'entracte.

Parmi l'assistance, qui n'était admise que sur invitation, on remarquait le chef d'orchestre russe Kondrachine, le violoniste Fritz Kreisler, de nombreuses personnalités du monde musical, Mme Franklin Roosevelt, M. Charles Malik, le président de l'Assemblée générale et les représentants des pays membres des Nations Unies, dont M. Guillaume Georges-Picot, Ambassadeur de France, et M. José Félix de Lequerica, délégué permanent à l'ONU de l'Espagne franquiste.

ON sait que Casals avait jusqu'ici refusé de jouer aux Etats-Unis depuis que le Gouvernement américain avait reconnu Franco. Le grand violoncelliste s'était expliqué ainsi: "Cette invitation que m'ont faite les Nations Unies à prendre part aux cérémonies qui marquent l'anniversaire de leur création, je la tiens pour un honneur et je suis reconnaissant d'avoir l'occasion de parler aux peuples du monde entier d'une question qui préoccupe chacun d'entre nous.

"A ce moment de ma vie, si je suis venu parmi vous aujourd'hui, ce n'est assurément pas que mon attitude morale et les restrictions que je me suis imposées à moi-même en tant qu'homme et en tant qu'artiste depuis si longtemps aient en rien changé, mais bien que toutes les considérations soient devenues secondaires auprès du grand danger, du danger peut-être mortel qui menace l'humanité entière. Jamais, à aucun moment de son histoire, le monde n'a été plus près de la catastrophe qu'à présent. Les extraordinaires découvertes scientifiques de notre temps, conquêtes de quelques grands esprits avides de connaissances, servent à la fabrication d'armes d'une puissance monstrueuse.

"La confusion et la peur ont envahi le monde entier; un nationalisme mal compris, le fanatisme des dogmes politiques, l'absence de liberté et de justice alimentent la méfiance et l'hostilité qui, de jour en jour, augmentent le danger commun. Et pourtant, chacun des êtres humains qui peuplent la terre ressent le désir de la paix. Devant le péril qui nous menace tous, ce désir de paix s'est à maintes reprises exprimé par la voix de personnalités éminentes nombreuses, de savants, de la presse mondiale et, notamment, par la voix de ce grand citoyen du monde qu'est le Dr Albert Schweitzer.

"Tous les hommes savent quelle terrifiante issue, quelles atroces conséquences, aurait une guerre atomique, tous savent qu'elle causerait non seulement des destructions matérielles irréparables, mais encore la dégradation spirituelle et morale de l'homme. De toute ma force, je souhaite qu'un immense mouvement de protestation naisse dans tous les pays, en particulier parmi les mères, et qu'il impressionne ceux qui ont le pouvoir d'empêcher cette catastrophe."

LA Journée des Nations Unies s'est terminée le soir du 24 Octobre par un concert en triplex qui a été radiodiffusé dans 48 pays. La seconde partie du programme s'est déroulée à Paris, à la Salle Pleyel, devant un très nombreux auditoire, où l'on remarquait notamment MM. Louis Joxe, Secrétaire général du Quai d'Orsay, sir Gladwyn Jebb, Ambassadeur de Grande-Bretagne, et d'autres membres du corps diplomatique.

Les deux célèbres violonistes américain et soviétique, Yehudi Menuhin et David Oistrakh, accompagnés par l'Orchestre de Chambre de la Radiodiffusion-Télévision française ont interprété le Concerto en Ré mineur pour deux violons de Bach, sous la direction de Pierre Capdevielle et furent l'objet de dix rappels de la part d'un public enthousiaste.

Puis l'artiste hindou Ravi Shankar a fait entendre sur le sitar un "Raga", qui comporte une mélodie et un rythme sur lequel l'artiste improvise. Un autre pays asiatique était représenté à ce concert: le Japonais Shinichi Yuise a fait entendre sur son koto, instrument à corde de deux mètres de long, une suite de danses japonaises, qui a été très vivement applaudie.

Ce concert a été suivi sur les ondes par la troisième partie du programme: la 9ème Symphonie exécutée de Genève par l'Orchestre de la Suisse romande sous la direction d'Ernest Ansermet, avec choeurs et quatre solistes anglais.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

OCT 23 1958

SYMPHONY FLYING TO NEW YORK CONCERT

Orchestra Invited To Participate In United Nations Day Program

The Boston Symphony Orchestra will make a special flight to New York tomorrow to participate in an international tribute to the United Nations from the General Assembly hall of the UN.

All 106 members of the orchestra, accompanied by musical director Dr. Charles Munch, will fly to Manhattan on special flights to take part in the concert. They will return tomorrow evening.

In order to allow the orchestra to participate in the United Nations Day program, the traditional Friday afternoon concert at Symphony Hall has been moved up to this afternoon. The orchestra will return to the Back Bay in time for the reglar Saturday evening concert.

In honor of the 13th anniversary of the United Nations Dr. Munch will conduct the orchestra in Honegger's Fifth Symphony. This will be followed by a brief message from Dag Hammarskjold, Secretary General of the UN.

Pablo Casals, the world famous cellist, making his first appearance in the United States for many years, will play Bach's Sonata No. 2 in D major for Cello and Piano.

Mieczyslaw Horszowski will be at the piano.

This portion of the program will be part of a world-wide broadcast from three cities. The two-hour broadcast will then turn to Paris, headquarters of UNESCO, where, in the Selle Pleyel, violinist David Oistrakh and Yehudi Menuhin will perform Bach's Concerto for Two Violins. Ravi Shankar, the Indian musician, will also be heard from Paris.

The "Ode to Joy" from Beethoven's 9th Symphony, the traditional close of United Nations Day concerts, will be broadcast from Beneva with Ernest Ansermet conducting the Orchestre de la Suisse Romande, with chorus and a quartet of soloists from Great Britain.

Dr. Munch and the Boston Symphony Orchestra will close the concert in the United Nations General Assembly with a performance of Brahms' Fourth Symphony.

The broadcast will be heard in countries all over the world: Albania, Argentina, Austria, Australia, Belgium, Bolivia, Brazil, Canada, Ceylon, Chile, Colombia, Costa Rica, Cuba, Czechoslovakia, Denmark, Dominican Republic, El Salvador, Ecuador, Federal Republic of Germany, Finland, France, Ghana, Greece, Guatemala, Honduars, Hungary, Iceland, India, Ireland, Israel, Italy, Japan, Malaya, Mexico, Monaco, Netherlands, New Zealand, Nicaragua, Norway, Panama, Paraguay, Peru, Phillippines, Poland, Romania, Spain, Sweden, Switzerland, Thailand, Turkey, Union of South Africa, USSR,

Continued on Page Seven

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

OCT 16 1958

Casals on U.N. Program Oct. 24 With BSO at General Assembly

The Boston Symphony Orchestra, with Dr. Charles Munch conducting, will make a special trip to New York on Friday, Oct. 24, to play a concert in the U.N. General Assembly as part of a worldwide observance of the 13th anniversary of the organization.

Dr. Munch will conduct the orchestra in Honegger's Fifth Symphony. This will be followed by a brief United Nations Day message by Dag Hammerskjold, secretary general.

Pablo Casals, the world famous cellist, making his first appearance in the United States for many years, will play Bach's Sonata No. 2 in D major for cello and piano. Mieczyslav Horszowski will be at the piano.

Broadcast From 3 Cities

This portion of the program will be part of a worldwide broadcast from three cities. The two-hour broadcast will then turn to Paris, headquarters of UNESCO, where, in the Salle Pleyel, violinists David Oistrakh and Yehudi Menuhin will perform Bach's Concerto for Two Violins. Ravi Shankar, the Indian musician, will also be heard from Paris. The "Ode to Joy" from Beethoven's 9th Symprony, the traditional close of United Nations Day concerts, will be broadcast from Geneva with Ernest Ansermet conducting the Orchestra de la Suisse Romande, with chorus and a quartet of soloists from Great Britain.

Dr. Munch and the Boston Symphony Orchestra will close the concert in the General Assembly with a performance of Brahm's Fourth Symphony.

The broadcast will be heard in countries all over the world.

It will be carried live by New York radio stations WNYC and WQXR, WBAI-FM and WNCN, and heard over the ABC network by delayed broadcast (9-11 p.m.). WXHR-FM in Boston will present the concert at 11 p.m. on Oct. 24. The broadcast will also be heard in Boston over WBCN-FM by delayed broadcast. The portion of the program originated from the U.N. General Assembly in New York will be televised in a special 90-minute program over the CBS-TV network on Sunday Oct. 26.

Concerts Rescheduled

Special arrangements have been made for the Boston Symphony Orchestra's participation in the Oct. 24th concert, including a rescheduling of the usual Friday afternoon concert at Symphony Hall, Boston, to Thursday afternoon, Oct. 23. Dr. Munch and the 106 members of the orchestra will fly on special TWA flights to New York for the concert and return the same evening. The orchestra's regular Saturday evening concert will take place in Symphony Hall on Oct. 25.

BROOKLYN, N. Y.
BROOKLYN DAILY
Circ. D. 36,575

OCT 9 1958

magic carpet over Broadway

By JOE KALIFF

The Los Angeles Rams are experimenting with making a video tape recording of the first half of each of their games, then studying it between halves to catch their opponents weaknesses . . . Jack Benny's television shows get worse with each telecast. Jack just seems to have lost that little touch . . . Ed Sullivan plans to do a show from Fairbanks, Alaska in November. We just couldn't see Patachou, who sang on Ed's show last Sunday. She just isn't feminine enough for our eyes and ears . . . Sam Goldwyn is negotiating to lease his pre-1948 backlog of motion pictures to TV . . .

* * *

A THOUSAND AND ONE KNIGHTS: Pay-TV and closed circuit broadcasting Congressional hearings are slated to take place sometime around the first of the year. You'd better write your congressman right away if you want to do something about blocking Pay-TV - or else - you'll be paying for every World Series game, fight, or movie and play on televiseion before many moons have passed . . . Pablo Casals, the famed cellist, will solo with the Boston Symphony Orchestra when the United Nations celebrates its 13th anniversary on October 24th.

* * *

THE THIEF OF BAD GAGS: Comic Herb Shriner says: "The price they charge for eggs today, the hens don't cackle anymore when they lay them. They just bust out laughin'".

* * *

SHEHEREZ-ODDities: Bandleader Raymond Scott, famous for his Quintette, is a crack amateur photographer. Some of his candid pictures, have come off with top honors in various photographic competitions.

* * *

PEARLS OF WISDOM: Overheard at Danny's Hideaway: "The trouble with being punctual is that nobody's usually there to appreciate it."

* * *

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

OCT 19 1958

Munch to Serenade Nations

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Dr. Munch will conduct the orchestra in Honegger's 5th Symphony. Pablo Casals, world-famous cellist, will play Bach's Sonata No. 2 in D major for Cello and Piano. Mieczyslaw Horszowski will be at the piano.

This portion of the program will be part of a worldwide broadcast from three cities. The two-hour broadcast then will turn to Paris, headquarters of UNESCO, where, in the Salle Pleyel, violinists David Oistrakh and Yehudi Menuhin will perform Bach's Concerto for Two Violins. Ravi Shankar, the Indian musician, also will be heard from Paris. The "Ode to Joy' from Beethoven's 9th Symphony, the traditional close of United Nations Day concerts, will be broadcast from Geneva with Ernest Ansermet conducting the Orchestra de la Suisse Romande, with chorus and a quartet of soloists from Great Britain.

Dr. Munch and the Boston Symphony Orchestra will close the concert in the United Nations General Assembly with a performance of Brahms' Fourth Symphony.

The broadcast will be heard in countries all over the world.

It will be carried live by New York radio stations and heard over the ABC network by delayed broadcast (9-11 p.m.).

The portion of the program originated from the United Nations General Assembly in New York will be televised in a special program over the CBS-TV network next Sunday. This will be carried by WPRO-TV.

Sunday News
BURLINGTON, Vt.
Independent
Circ. 11,783

OCT 19 1958

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Dr. Munch and the Boston Symphony will close the concert from New York with a performance of Brahm's Fourth Symphony.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

OCT 2 0

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MUSICAL LEADER
CHICAGO, ILL.

SEP 1958

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NEW YORK, N. Y.
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Circ. D. 361,379 - S. 576,176

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Sunday Republican
SPRINGFIELD, Mass.
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Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

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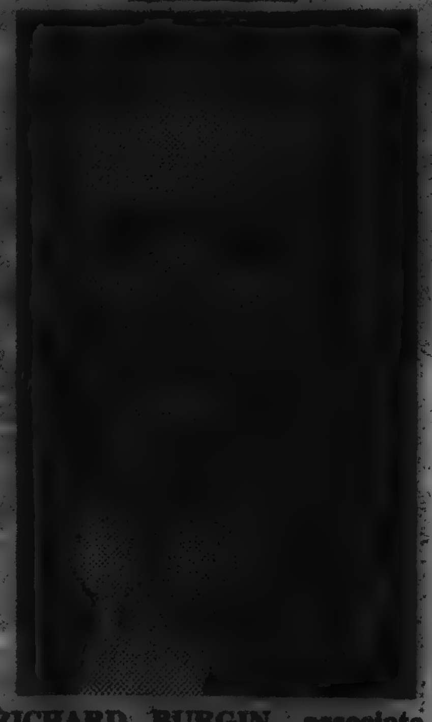

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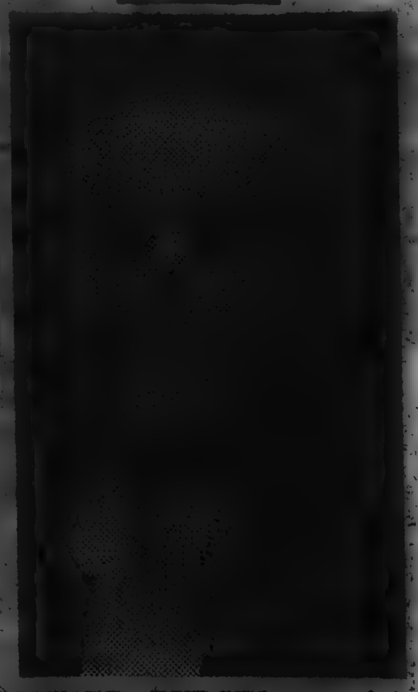

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Prevented by Politics

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In tentatively accepting the invitation, Casals enclosed the text of a speech he wanted to deliver before his performance. United Nations officials suggested rewording certain passages to avoid offending some delegations. In a cablegram from Zurich yesterday, the artist agreed to the changes.

It is reported that Casals plans to plead for a halt to the East-West armament race. Last May he joined his friend Dr. Albert Schweitzer in a similar appeal.

At that time Casals promised to perform both in the United States and the Soviet Union as soon as the two powers achieved a disarmament agreement.

Politics has long guided the great cellist's behavior. At the end of the Spanish civil war he denounced fascism and went into voluntary exile in the village of Prades on the French side of the Pyrenees. Shortly afterward he vowed not to perform until Generalissmo Francisco Franco was ousted from Madrid.

Played at Prades

Senor Casals was particularly embittered by other governments' recognition of the Franco regime. In 1949 he declared:

"I love the Americans and I love the British. I once had faith in their governments, but I have been deceived. It would not be dignified to go to those countries and earn money under such circumstances."

Casals broke the vow in 1950 to perform in Prades' observance of the bicentennial of Johann Sebastian Bach, his favorite composer. The cellist played at the Prades festival every year until 1957.

In December, 1956, Casals moved to Puerto Rico, his mother's birthplace, and has kept a home there since.

The United Nations Day concert is to begin at 3 p.m. (EDT) to accommodate radio listeners over most of the globe and television networks in the United States.

MUSICAL LEADER
CHICAGO, ILL.

SEP 1958

In reply to a comment from a member of his audience, **Charles Munch** wrote, in part, "I consider it our duty to devote, let us say, one-quarter of a concert—which is truly the minimum—to the music written in our time. It is our duty to make live again not just the masterpieces of the past dear to our hearts. We must also make heard the music that represents the artistic expression of the time we live in . . ."

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JUN 19 1958

U. N. Day Concert To Originate in 3 Cities Oct. 24

From the Herald Tribune Bureau

UNITED NATIONS, N. Y., June 18. — Charles Munch, David Oistrakh, Yehudi Menuhin, Ernest Ansermet and Ravi Shankar will take part in a broadcast U. N. Day concert Oct. 42 which will originate in New York, Paris and Geneva, the U. N. announced today.

The broadcast—to be presented as a single integrated performance—will open with Mr. Munch and the Boston Symphony Orchestra playing in the U. N. General Assembly Hall. From the Salle Pleycl, Paris, Mr. Oistrakh and Mr. Menuhin will play Bach's Double Concerto for Violin. Mr. Shankar, an Indian musician, will also perform from Paris.

The traditional climax of U. N. Day concerts—Beethoven's "Ode to Joy" final movement from the Ninth Symphony—will be porformed by Mr. Ansermet and the Orchestre de la Suisse Romande, in Geneva.

MUSICAL AMERICA
NEW YORK, N. Y.

SEP 1958

UN Day Broadcast From Three Cities

Charles Munch, Ernest Ansermet, Yehudi Menuhin, David Oistrakh, and Ravi Shankar will participate in a broadcast UN Day concert on Oct. 24, which will originate in New York, Paris, and Geneva. The broadcast will open with Mr. Munch conducting the Boston Symphony in the UN General Assembly Hall. From the Salle Pleyel in Paris, Messrs. Oistrakh and Menuhin will play Bach's Concerto for Two Violins. Mr. Shankar, an Indian musician, will also perform from Paris. The traditional climax of the UN Day concerts, Beethoven's "Ode to Joy", will be performed by Mr. Ansermet and the Orchestre de la Suisse Romande in Geneva.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

OCT 19 1958

HUB SYMPHONY TO BROADCAST AT UN FRIDAY

Pablo Casals Also in 13th Anniversary Event at New York

BOSTON — The Boston Symphony and Charles Munch, its musi cdirector, will make a special trip to New York on Friday, the 24th, to play a concert in the United Nations General Assembly Hall as part of a world-wide observance of the 13th anniversary of the United Nations. Dr. Munch will conduct the orchestra in Honegger's fifth symphony, followed by a brief United Nations Day message from Dag Hammarskjold, secretary general.

Casals to Play

Pablo Casals, the world famous cellist, making his first appearance in the United States for many years, will play Bach's Sonata No. 2 in D major for cello and piano, with Mieczyslaw Horszowski at the piano. This portion of the program will be part of a world-wide broadcast from three cities.

The two-hour broadcast will then turn to Paris, headquarters of UNESCO, where, in the Salle Pleyel, violinists David Oistrakh and Yehudi Menuhin will perform Bach's concerto for two violins. Ravi Shankar, the Indian musician, will also be heard from Paris. The "Ode to Joy" from Beethoven's ninth symphony, the traditional close of United Nations Day concerts, will be broadcast from Geneva with Ernest Ansermet conducting the Orchestre de la Suisse Romande, with chorus and a quartet of soloists from Great Britain.

Dr. Munch and the Boston Symphony Orchestra will close the concert in the United Nations General Assembly with a performance of Brahms' fourth symphony. The broadcast will be heard in countries all over the world.

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10/23/58

THE CHRISTIAN SCIENCE MONITOR, F

7

M. Silverstone

World-Renowned Musicians to Perform for UN Day

On Oct. 24 the United Nations Day concert will combine performances by world-famous soloists and orchestras playing in New York, Paris, and Geneva. Ravi Shankar, above, will be heard from Paris, where he will render a classical Indian rag on the sitar. In New England the concert will be heard over WXHR on Friday, Oct. 24, from 11 p.m. to 1 a.m.; WEEI, 8 to 8:55; and on Sunday, Oct. 26, over several stations.

Monitor 10.23

THE CHRISTIAN SC

UN Hears Warning

Casals Cites Drift to A-War

By William R. Frye

United Nations Correspondent of The Christian Science Monitor

United Nations, N.Y.

Pablo Casals, the world-famed Spanish cellist, has attempted to rouse the world out of what he considers a lethargic drift toward atomic war.

Señor Casals is due to play Bach Sonata No. 2 in D major Oct. 24 in the General Assembly Hall here as part of a musical celebration of the United Nations' 13th anniversary. It is his first concert in many years outside his adopted exile homes in France and Puerto Rico, and the UN says it has received five times as many requests for tickets as it can fill.

"Never has the world been nearer to catastrophe than at this moment," he said in a prepared statement Oct. 23, explaining why he left his self-imposed exile, undertaken in protest against Generalissimo Francisco Franco's conquest of his native country.

Fanaticism Assailed

Puerto Rico News Service

Pablo Casals

"Confusion and fear have invaded the whole world; misunderstood nationalism, fanaticism, political dogmas, and lack of liberty and justice are feeding mistrust and hostility. . . .

"How I wish that there could be a tremendous movement of protest in all countries, and especially from the mothers, that would impress those who have the power to prevent this catastrophe."

Señor Casals proposed specifically two things:

¶ That "all nuclear experiments ought to be stopped altogether."

¶ That "every town which has an orchestra and chorus" should perform the "Hymn to Joy" from the final movement of Beethoven's Ninth Symphony on UN Day, Oct. 24, as "another prayer through music for the peace that we all desire and wait for."

Musicians Primed

The UN Day celebration arranged by the UN will include such a performance. It will be by the Orchestre de la Suisse Romande, in Geneva, under Ernest Ansermet, with a British chorus and soloists.

The New York and Geneva performances, with the Boston Symphony Orchestra performing in New York, in addition to Señor Casals, will both be radiocast in 74 countries.

So, too, as part of the same international radio program, will be a rendition in Paris of Bach's double violin concerto in D minor by David Oistrakh and Yehudi Menuhin, the noted Soviet and American violinists.

The program will be televised both Oct. 24 and Oct. 26 in the United States.

The 81-nation UN General Assembly is attempting to carry out Señor Casals' other proposal as well. It is currently debating disarmament, with special attention to curbs on the testing of nuclear weapons.

India and others are attempting to bring the United States and the Soviet Union together on an agreed resolution expressing the hope that negotiations on an enforced test ban, due to begin in Geneva Oct. 31, will be successful.

Delicate Task

The task is not easy, despite the fact that all three of the present atomic powers — the United States, Britain, and the Soviet Union—say they are prepared to halt the tests under proper controls.

Washington and London do not want the UN to commit them to unconditional acceptance of a test ban. Both capitals still say that after the first year's suspension, its prolongation must depend upon further steps toward regulation and control of the nuclear arms race.

India and Yugoslavia, going some distance toward the Anglo-American stand, proposed jointly Oct. 23 that the UN Assembly "express the hope that the widest possible measure of agreement will be achieved" in East-West negotiations on prevention of surprise attack. Such negotiations, on the technical level, are due to begin in November.

There was, however, no suggestion in the Indo-Yugoslav proposal of a link between a test ban and prevention of surprise attack.

In May, 1957, Harold E. Stassen privately offered the Soviet Union—acting, of course, an authority from Washington — a "small package" consisting of an enforced test ban and curbs on surprise attack.

Accord Awaited

Washington later withdrew the offer when France and Britain protested. Since then, Britain has agreed, since American know-how on atomic weapons was made available to that country by Congress. France, not included in the sharing agreement, has not agreed.

UN machinery for arms-control negotiation has been unused for the past year because of a Soviet boycott, undertaken in protest over Western majorities on the two principal organs involved, the 25-nation Disarmament Commission and its five-member subcommittee.

India and Yugoslavia now have revived what was, in 1957, a Soviet idea: that the General Assembly as a whole be constituted into a disarmament commission.

The United States is still cool to this idea, regarding the Assembly as unwieldy for the purpose; but many feel Washington may be obliged to accept it, counting on the Assembly to set up smaller subcommittees for actual negotiating work.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

OCT 17 1958

Munch, Boston Symphony To Play at U.N. Oct. 24

The Boston Symphony and Charles Munch, music director, will make a trip to New York Friday, Oct. 24, to play a concert in the United Nations General Assembly Hall as part of a world-wide observance of the 13th anniversary of the United Nations.

Dr. Munch will conduct the orchestra in Honegger's Fifth Symphony, to be followed by a brief United Nations Day message from Dag Hammarskjold, secretary general.

Pablo Casals, world-famous cellist, making his first appearance in the United States for many years, will play Bach's Sonata No. 2, in D major, with Mieczyslaw Horszowski at the piano.

MUNCH

World-Wide Broadcast

This portion of the program will be part of a world-wide broadcast from three cities.

The two-hour broadcast will then turn to Paris, headquarters of UNESCO, where in the Salle Pleyel, violinists David Oistrakh and Yehudi Menuhin will perform Bach's Concerto for Two Violins. Ravi Shankar, the Indian musician, will also be heard from Paris. The "Ode to Joy" from Beethoven's Ninth Symphony, the traditional close of United Nations Day concerts, will be broadcast from Geneva with Ernest Ansermet conducting the Orchestre de la Suisse Romande, with chorus and a quartet of soloists from Great Britain.

Dr. Munch and the Boston Symphony Orchestra will close the concert in the United Nations General Assembly with Brahms' Fourth Symphony.

Special arrangements have been made for the Boston orchestra's participation in the Oct. 24 concert, including a rescheduling of the usual Friday afternoon concert at Symphony Hall to Thursday afternoon, Oct. 23. Dr. Munch and the 106 members of the orchestra will fly on special TWA flights to New York for the concert and return the same evening.

The Boston Symphony and its music director have appeared at the U.N. three times before, most recently Dec. 10, 1955.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

SEP 24 1958

Pablo Casals to Play At UN on Oct. 24

[Boston Herald-N. Y. Times Dispatch]

UNITED NATIONS, N. Y.—Pablo Casals, world-famous cellist, who has not performed in the United States since 1928, agreed Tuesday to play in the General Assembly Hall Oct. 24, United Nations Day.

His performance of Bach's Sonata No. 2 in D Major is to highlight an international radio and television program transmitted from New York, Paris and Geneva. The program also will present the Boston Symphony Orchestra, the violinists Yehudi Menuhin and David Oistrakh and the Orchestre de la Suisse Romande.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

SEP 2[illegible] 1958

Casals to Play UN Recital

By Reuters

United Nations, N.Y.

Pablo Casals, the renowned cellist, will give his first public recital in the United States for 30 years on Oct. 24, when he will be soloist at a concert to commemorate the 13th anniversary of the United Nations to be broadcast from the General Assembly hall.

The recital will be the first part of a three-part concert to be broadcast from New York, Paris, and Geneva, which will be heard in more than 50 countries.

It will open in New York where Charles Munch will conduct the Boston Symphony Orchestra in the Assembly hall in a performance of Honegger's Fifth Symphony. Señor Casals and Mieczyslaw Horszowski will then play Bach's Sonata No. 2 in D major for Cello and Piano.

The concert will then switch to Paris where at the Salle Pleyel Bach's Double Violin Concerto in D minor will be played by Yehudi Menuhin of the United States and by David Oistrakh of the Soviet Union. Ravi Shankar of India will play a classical Indian melody on the sitar, a guitar-like string instrument.

In the Geneva portion of the concert, four British soloists will be heard with the Orchestre de la Suisse Romande. They are Jennifer Vyvyan, soprano; Pamela Bowden, mezzo-soprano; William Herbert, tenor; and Owen Brannigan, bass-baritone.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 326.478 S. 529.715

OCT 24 1958

Casals Will Play Today At U. N. 13-Year Fete

By John Molleson

UNITED NATIONS, N. Y., Oct. 23.—For the first time in thirty years, Pablo Casals, renowned violin cellist, will play tomorrow in the United States, and his music will be heard by radio in seventy-four nations.

The concert room will be the United Nations General Assembly Hall. The occasion—one which was powerful enough to persuade the eighty-one-year-old cellist to break his long silence—will be the thirteenth birthday of the United Nations, celebrated as U. N. Day.

Mr. Casals issued a statement today explaining the reason for his unprecedented appearance. He indicated that he has not wavered in his determination to oppose Fascism. But he said that the present danger of nuclear catastrophe requires "all those who believe in the dignity of man" to act constructively "to bring about a deeper understanding among peoples and a sincere rapprochement between conflicting forces."

Stresses U. N. Role

"The United Nations today represents the most important hope for peace," he said. "Let us give it all power to act for our benefit."

It was the victory of Generalissimo Francisco Franco in the Spanish civil war which led the cellist to exile himself from Spain, and to vow never to play in public again. He first took refuge in Prades, on the French side of the Pyrenees, and now makes his home in Puerto Rico. In both these places he has given festival concerts, but the concert tomorrow will mark his real return to the world concert stage he once dominated.

Mr. Casals, performing with the pianist Mieczyslaw Horszowski, will play Bach's Sonata No. 2 in D for Cello and Piano. The concert will open with Arthur Honnegger's Fifth Symphony, played by Charles Munch and the Boston Symphony Orchestra. This orchestra will end the concert with a performance of Brahms' Symphony No. 4 in E Minor.

While the concert is taking place at U. N. Headquarters, parallel concerts will take place in Paris and Geneva. An international hook-up, perhaps the largest ever arranged for any event, will broadcast the concert to seventy-four nations on four continents.

Other artists to be heard in the U. N. Day concert will be violinsts Yehudi Menuhin and David Oistrakh, and the Indian sitar player, Ravi Shankar, who will perform in Paris; and the Orchestra de la Suisse Romande, led by Ernest Ansermet, in Geneva.

Beethoven's "Ode to Joy," played in Geneva, will close the broadcast concert. Mr. Casals proposed today that every town with an orchestra and chorus undertake to play the Ode on the same day—"to perform it as another prayer, through music, for the peace we all deside and wait for."

HACKENSACK, N. J.
BERGEN RECORD
Circ. D. 67,605

OCT 24 1958

U. N. OBSERVES 13TH BIRTHDAY

Mideast Has Parade; Concert In West

United Nations, N. Y., Oct. 24 (AP) — The United Nations celebrates its thirteenth birthday today with a parade of U. N. emergency troops in the Middle East and a peace concert in the West.

The anniversary, hailed by statesmen around the world, also marks the start of a week-long television series on the U. N., broadcast by 42 stations in 36 U. S. cities.

The transatlantic broadcast concert, combining performances by noted soloists and orchestras playing in New York, Paris, and Geneva, features Pablo Casals, renowned 82-year-old Spanish cellist.

Making one of his rare public appearances, Casals was to take part in the New York program this afternoon at the General Assembly Hall.

In consenting to play for the U. N., the cellist appealed to fellow musicians throughout the world to put their talents to the service of international good will.

Casals has refused to play in the world's music capitals for more than a decade in protest against the Franco regime in his native Spain.

In Paris, American violinist Yehudi Menuhin and David Oistrakh of the Soviet Union were to join in Bach's Double Violin Concerto.

Also on the program were the Boston Symphony Orchestra and U. N. Secretary-General Dag Hammarskjold in New York, the Orchestre De La Suisse Romande in Geneva and Indian musician Rivi Shankar in Paris.

In the Gaza Strip, the soldiers of the U. N. emergency force and a group of entertainers from Yugoslavia joined forces to observe the anniversary. Members of all U. N. E. F. contingents were to parade at the Gaza Airfield. Sports events and a performance by the Yugoslavs were to follow:

The television series, "Dateline: U. N.", was to lead off with a statement on disarmament by U. S. Ambassador James Wadsworth on the eve of his departure for the big three talks in Geneva. Singer Marian Anderson, a member of the U. S. delegation, will be among those interviewed during the series.

In Washington, President and Mrs. Eisenhower scheduled anniversary dinner at the White House. The international menu included Italian prosciutto ham, Persian melon, Swedish meat balls, and Irish potatoes — but neither Russian borscht nor Hungarian goulash.

NEW YORK, N.Y.
TIMES
D. 633.106 S. 1,291,134

SEP 24 1958

Casals to Give Recital at U. N., His First in the U. S. in 30 Years

'Cellist Ended Appearances as a Protest Against Franco—Will Speak in Assembly

By JOHN SIBLEY
Special to The New York Times.

UNITED NATIONS, N. Y., Sept. 23—Pablo Casals, world-famous 'cellist, who has not performed in the United States since 1928, agreed today to play in the General Assembly hall Oct. 24, United Nations Day.

Brandier
Pablo Casals

His performance of Bach's Sonata No. 2 in D Major is to highlight an international radio and television program transmitted from New York, Paris and Geneva. The program also will present the Boston Symphony Orchestra, the violinists Yehudi Menuhin and David Oistrakh and the Orchestra de la Suisse Romande.

Señor Casals, who is 81 years old, has not played in the United States since he ended more than a decade of widely acclaimed concerts here.

After the Spanish civil war, he left his home in Spain and at one time vowed he would never perform again in public until Generalissimo Francisco Franco was ousted from Madrid. In the last decade, however, he has given some concerts. The 'cellist's forthcoming appear-

Continued on Page 2, Column 5

countries and earn money under such circumstances."

Señor Casals broke the vow in 1950 to perform in Prades' observance of the bicentennial of Johann Sebastian Bach, his favorite composer. The 'cellist played at the Prades festival every year until 1957.

In November, 1951, Señor Casals turned down an invitation to participate in a United Nations music festival in Paris. That, he explained, was to make known his dismay that the General Assembly the year before had withdrawn a resolution calling on member states not to recognize Franco Spain.

Program for the Concert

The United Nations Day concert is to begin at 3 P. M., New York time, to accommodate radio listeners over most of the globe and television networks in the United States.

It will open with Honegger's Fifth Symphony, played by the Boston Symphony Orchestra under the baton of Charles Munch. Secretary General Dag Hammarskjold will then speak briefly.

Then Señor Casals is to deliver his message and play the Bach sonata, accompanied by

air. The Orchestre de la Suisse Romande, under Ernest Ansermet, will perform the last movement of Beethoven's Ninth Symphony with chorus and four British soloists.

Señor Casals apparently eagerly sized the invitation to appear at the United Nations. In his message today he spoke of music as a "marvelous language understood by all men everywhere." He urged that every symphony orchestra in the world perform on Oct. 24 the Hymn to Joy from Beethoven's Ninth Symphony "as a prayer through music for the peace that we all desire and wait for."

In December, 1956, Señor Casals moved to Puerto Rico, his mother's birthplace, and has kept a home there since.

NEW YORK, N.Y.
TIMES
D. 633.106 S. 1,291,134

SEP 26 1958

Concert by Casals At U.N. on Oct. 24 Will Be on Radio

By VAL ADAMS

A United Nations Day concert featuring Pablo Casals, world-famous 'cellist, has been scheduled for presentation next month by two national networks and two independent stations here.

Señor Casals' performance will be the highlight of a concert to be presented in the United Nations General Assembly Hall on the afternoon of Oct. 24. Other concerts will be held simultaneously in Paris and Geneva. Portions of all three concerts will be put together to comprise an international radio broadcast from 3 to 5 P. M., New York time.

The two-hour program will be carried live by radio stations WNYC and WQXR. A recording will be presented over the American Broadcasting Company radio network that evening from 9 to 11 o'clock.

The Columbia Broadcasting System will make a video tape recording of the concert in the General Assembly hall and televise it on Sunday, Oct. 26, from 11 A. M. to 12:30 P. M. This concert will begin with a playing of Honegger's Fifth Symphony by the Boston Symphony Orchestra under Charles Munch.

No television network has committed itself to a live presentation of the Assembly concert, in which Señor Casals will play for about twenty-one minutes. It is believed, however, that arrangements will be made for the program to be carried live on at least one television channel here.

The two-hour international concert has been scheduled on radio by the Canadian Broadcasting Corporation, which is considering a telecast of the concert originating here.

Comedienne on Show

Marion Lorne, who recently declared that "I'm a coward when it comes to a live [television] show," has agreed to appear on one each week. She will be a permanent cast member of Garry Moore's comedy-variety program, which makes its debut Tuesday at 10 P. M. over the C. B. S. network.

Ralph Levy, producer of the show, said the services of the comedienne would be utilized in various ways. All will be designed to create an element of surprise from week to week.

Red Barber has withdrawn from the National Broadcasting Company's "World Series Special" because of a conflict of interest. The special television show, scheduled for Tuesday at 10:30 P. M., will have Prestone anti-freeze as a sponsor. Mr. Barber appears in television film commercials for the Gulf Oil Corporation, which makes its own anti-freeze.

NEW YORK, N.Y.
HERALD TRIBUNE
D., 326.478 S. 529.715

OCT 17 1958

U. N. Concert Program Is Announced

The Boston Symphony Orchestra and its conductor, Charles Munch, will fly to New York next Friday to take part in the United Nations Day concert that afternoon in the U. N. General Assembly Hall, where it will play Honegger's Fifth Symphony and the Fourth Symphony of Brahms.

Pablo Casals, noted eighty-one-year-old cellist, will then make his first New York appearance in many years, playing Bach's Sonata No. 2, in D major, with Mieczyslaw Horszowski at the piano, and Secretary General Dag Hammarskjold will deliver a short United Nations Day message.

Admission to the concert is by invitation, but it will be part of a broadcast program including performances in Paris by David Oistrakh and Yehudi Menuhin, violinists and in Geneva by the Orchestra de la Suisse Romande, which will play the finale of Beethoven's Ninth Symphony under Ernest Ansermet's direction. The entire program will be carried live by WNYC, WQXR, WBAI and WNCN from 3 to 5 p. m. Friday, and will be broadcast by WQXR from 9 to 11 p. m.

The portion of the program originating here will be televised by CBS on Sunday, Oct. 26, from 11:30 a. m. to 1 p. m. Telecasts of this portion of the program are also scheduled by WOR and WPIX for 3 to 4 p. m. on Friday.

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NEW YORK, N.Y.
HERALD TRIBUNE
D 326.478 S 529.715

OCT 24 1958

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HACKENSACK, N. J.
BERGEN RECORD
Circ. D. 67,605

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NEW YORK, N.Y.
TIMES
D. 633 106 S 1 291.134

SEP 24 1958

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Brendler

Pablo Casals

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After the Spanish civil war, he left his home in Spain and at one time vowed he would never perform again in public until Generalissimo Francisco Franco was ousted from Madrid. In the last decade, however, he has given some concerts. The 'cellist's forthcoming appear-

Continued on Page 2, Column 5

countries and earn money under such circumstances."

Señor Casals broke the vow in 1950 to perform in Prades' observance of the bicentennial of Johann Sebastian Bach, his favorite composer. The 'cellist played at the Prades festival every year until 1957.

In November, 1951, Señor Casals turned down an invitation to participate in a United Nations music festival in Paris. That, he explained, was to make known his dismay that the General Assembly the year before had withdrawn a resolution calling on member states not to recognize Franco Spain.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 326.478 S. 529 715

OCT 17 1956

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The portion of the program originating here will be televised by CBS on Sunday, Oct. 26, from 11:30 a. m. to 1 p. m. Telecasts of this portion of the program are also scheduled by WOR and WPIX for 3 to 4 p. m. on Friday.

NEW YORK, N.Y.
TIMES
D. 633 106 S. 1.291.134

SEP 26 1958

Concert by Casals At U.N. on Oct. 24 Will Be on Radio

By VAL ADAMS

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Señor Casals' performance will be the highlight of a concert to be presented in the United Nations General Assembly Hall on the afternoon of Oct. 24. Other concerts will be held simultaneously in Paris and Geneva. Portions of all three concerts will be put together to comprise an international radio broadcast from 3 to 5 P. M., New York time.

The two-hour program will be carried live by radio stations WNYC and WQXR. A recording will be presented over the American Broadcasting Company radio network that evening from 9 to 11 o'clock.

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Ralph Levy, producer of the show, said the services of the comedienne would be utilized in various ways. All will be designed to create an element of surprise from week to week.

Red Barber has withdrawn from the National Broadcasting Company's "World Series Special" because of a conflict of interest. The special television show, scheduled for Tuesday at 10:30 P. M., will have Prestone anti-freeze as a sponsor. Mr. Barber appears in television film commercials for the Gulf Oil Corporation, which makes its own anti-freeze.

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NEW YORK, N.Y.
HERALD TRIBUNE
D 326 478 S 529 715

OCT 24 1958

Casals Will Play Today At U. N. 13-Year Fete

By John Molleson

UNITED NATIONS, N. Y., Oct. 23.—For the first time in thirty years, Pablo Casals, renowned violin cellist, will play tomorrow in the United States, and his music will be heard by radio in seventy-four nations.

The concert room will be the United Nations General Assembly Hall. The occasion—one which was powerful enough to persuade the eighty-one-year-old cellist to break his long silence—will be the thirteenth birthday of the United Nations, celebrated as U. N. Day.

Mr. Casals issued a statement today explaining the reason for his unprecedented appearance. He indicated that he has not wavered in his determination to oppose Fascism. But he said that the present danger of nuclear catastrophe requires "all those who believe in the dignity of man" to act constructively "to bring about a deeper understanding among peoples and a sincere rapprochement between conflicting forces."

Stresses U. N. Role

"The United Nations today represents the most important hope for peace," he said. "Let us give it all power to act for our benefit."

It was the victory of Generalissimo Francisco Franco in the Spanish civil war which led the cellist to exile himself from Spain, and to vow never to play in public again. He first took refuge in Prades, on the French side of the Pyrenees, and now makes his home in Puerto Rico. In both these places he has given festival concerts, but the concert tomorrow will mark his real return to the world concert stage he once dominated.

Mr. Casals, performing with the pianist Mieczyslaw Horszowski, will play Bach's Sonata No. 2 in D for Cello and Piano. The concert will open with Arthur Honnegger's Fifth Symphony, played by Charles Munch and the Boston Symphony Orchestra. This orchestra will end the concert with a performance of Brahms' Symphony No. 4 in E Minor.

While the concert is taking place at U. N. Headquarters, parallel concerts will take place in Paris and Geneva. An international hook-up, perhaps the largest ever arranged for any event, will broadcast the concert to seventy-four nations on four continents.

Other artists to be heard in the U. N. Day concert will be violinsts Yehudi Menuhin and David Oistrakh, and the Indian sitar player, Ravi Shankar, who will perform in Paris; and the Orchestra de la Suisse Romande, led by Ernest Ansermet, in Geneva.

Beethoven's "Ode to Joy," played in Geneva, will close the broadcast concert. Mr. Casals proposed today that every town with an orchestra and chorus undertake to play the Ode on the same day—"to perform it as another prayer, through music, for the peace we all deside and wait for."

HACKENSACK, N. J.
BERGEN RECORD
Circ. D. 67,605

OCT 24 1958

U. N. OBSERVES 13TH BIRTHDAY

Mideast Has Parade; Concert In West

United Nations, N. Y., Oct. 24 (AP) — The United Nations celebrates its thirteenth birthday today with a parade of U. N. emergency troops in the Middle East and a peace concert in the West.

The anniversary, hailed by statesmen around the world, also marks the start of a week-long television series on the U. N.. broadcast by 42 stations in 36 U. S. cities.

The transatlantic broadcast concert, combining performances by noted soloists and orchestras playing in New York, Paris, and Geneva, features Pablo Casals, renowned 82-year-old Spanish cellist.

Making one of his rare public appearances, Casals was to take part in the New York program this afternoon at the General Assembly Hall.

In consenting to play for the U. N., the cellist appealed to fellow musicians throughout the world to put their talents to the service of international good will.

Casals has refused to play in the world's music capitals for more than a decade in protest against the Franco regime in his native Spain.

In Paris, American violinist Yehudi Menuhin and David Oistrakh of the Soviet Union were to join in Bach's Double Violin Concerto.

Also on the program were the Boston Symphony Orchestra and U. N. Secretary-General Dag Hammarskjold in New York, the Orchestre De La Suisse Romande in Geneva and Indian musician Rivi Shankar in Paris.

In the Gaza Strip, the soldiers of the U. N. emergency force and a group of entertainers from Yugoslavia joined forces to observe the anniversary. Members of all U. N. E. F. contingents were to parade at the Gaza Airfield. Sports events and a performance by the Yugoslavs were to follow:

The television series, "Dateline: U. N.", was to lead off with a statement on disarmament by U. S. Ambassador James Wadsworth on the eve of his departure for the big three talks in Geneva. Singer Marian Anderson, a member of the U. S. delegation, will be among those interviewed during the series.

In Washington, President and Mrs. Eisenhower scheduled anniversary dinner at the White House. The international menu included Italian prosciutto ham, Persian melon, Swedish meat balls, and Irish potatoes — but neither Russian borscht nor Hungarian goulash.

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O LAY U.N. ASSEMBLY

Continued From Page 1, Col. 3

ance here had been rumored for a week, but was confirmed only this morning.

In tentatively accepting the invitation, Señor Casals enclosed the text of a speech he wanted to deliver before his performance. United Nations officials suggested rewording certain passages to avoid offending some delegations. In a cablegram from Zurich today, the artist agreed to the changes.

It is reported that Señor Casals plans to plead for a halt to the East-West armament race. Last May he joined his friend Dr. Albert Schweitzer in a similar appeal.

At that time Señor Casals promised to perform both in the United States and the Soviet Union as soon as the two powers achieved a disarmament agreement.

Politics has long guided the great 'cellist's behavior. At the end of the Spanish civil war he denounced fascism and went into voluntary exile in the village of Prades on the French side of the Pyrenees.

Señor Casals was particularly embittered by other governments' recognition of the Franco regime. In 1949 he declared:

"I love the Americans and I love the British. I once had faith in their governments, but I have been deceived. It would not be dignified to go to those countries and earn money under such circumstances."

Señor Casals broke the vow in 1950 to perform in Prades' observance of the bicentennial of Johann Sebastian Bach, his favorite composer. The 'cellist played at the Prades festival every year until 1957.

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Then Señor Casals is to deliver his message and play the Bach sonata, accompanied by Mieczyslaw Horszowski at the piano.

The program will then switch to a Soviet-American performance from the Salle Pleyel in Paris. Yehudi Menuhin and David Oistrakh, American and Russian violinists, will play Bach's Double Violin Concerto in D Minor.

Their accompaniment will be provided by the Orchestre de Chambre de la Radiodiffusion-Television Française, conducted by Pierre Capdeville.

This is to be followed by an Indian râg performed by Ravi Shankar. In a râg the player improvises within a specified melodic and rhythmic pattern. Mr. Shankar will play the sitar, a plucked stringed instrument.

Geneva will then come on the air. The Orchestre de la Suisse Romande, under Ernest Ansermet, will perform the last movement of Beethoven's Ninth Symphony with chorus and four British soloists.

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D. 633 106 S 1 291 134

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NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,291,134

OCT 24 1958

CASALS TO STAR IN U.N. FETE TODAY

Spanish 'Cellist Will Play at Anniversary Show—Bids World Shun Nuclear War

Special to The New York Times.

UNITED NATIONS, N. Y., Oct. 23—A performance by Pablo Casals, the world famous 'cellist, wil highlight the observance of United Nations Day tomorrow. The concert in the General Assembly hall will begin at 3 P. M.

Señor Casals, who is 81 years old, has refused to return to his native Spain since the victory of Generalissimo Francisco Franco over the republican forces in the civil war.

He issued an appeal to the world today to avoid "the horrifying consequences of a nuclear war."

"If at my age I have come here for this day," he declared, "It is not because anything has changed in my moral attitude or in the restrictions that I have imposed upon myself and my career as an artist for all these years, but because today all else becomes secondary in comparison to the great and perhaps mortal danger threatening all humanity."

Señor Casals made no other reference to his oft-repeated determination not to play in the United States because of its recognition of the Franco Government. He will play tomorrow on international territory, in the presence of delegates from the eighty-one mem-Spain included.

The Spanish delegation denied reports that it would boycott Señor Calas' performance. A spokesman said Diego Buigas de Dalmau, deputy Spanish representative, would attend. However, the chief Spanish representative, José Felix de Lequerica, is reported to have complained privately to Secretary General Dag Hammarskjold.

Appeal to Musicians

"It seems to me that all those who believe in the dignity of man should act at this time in order to bring about a deeper understanding between people's and a sincere 'rapprochement' between conflicting forces," Señor Casals declared.

He added that since music was a universal language, he was making a special appeal "to my fellow-musicians everywhere." He suggested that every town in the world possessing an orchestra play "The Olde to Joy" from Beethoven's Ninth Symphony and "perform it as another prayer through music for the peace that we all desire and wait for."

Señor Casals emphasized that "all nuclear experiments" ought to be stopped and said he profoundly hoped that negotiations would bring agreement in the near future to make it possible.

United Nations officials said Señor Casals' peace message and the concert tomorrow would be broadcast over seventy-six radio stations throughout the world.

The concert will open with Honneger's Fifth Symphony, played by the Boston Symphony Orchestra, ~~with Charles Munch directing. Then Señor Casals, joined~~ by the pianist Mieczyslaw Horszowski, will play Bach's Sonata No. 2 in D major for 'cello and piano.

Program Switches to Paris

The program will then switch to Paris, where Yehudi Menuhin and David Oistrakh, American and Russian violinists, will join in Bach's Double Concerto in D minor. They will be followed by the Indian artist Ravi Shankar performing on the sitar, a stringed instrument.

The final part of the broadcast will come from Geneva, where the Orchestre de la Suisse Romande, with chorus and vocal soloists from Britain, will perform the last movement of Beethoven's Ninth.

In the New York area, the General Assembly phase of the concert will be televised "live" by stations WOR and WPIX. It will be retelevised at 11 A. M. by the Columbia Broadcasting System.

WQXR, the radio station of The New York Times, and WNYC will broadcast the program. The Columbia Broadcasting System will rebroadcast it at 4 P. M. and the American Broadcasting Company radio at 9 P. M. The National Broadcasting Company radio will rebroadcast it at 8:30 P. M. Monday.

United Nations Day commemorates the thirteenth anniversary of the coming into effect the United Nations Charter, which was signed in San Francisco in June, 1945.

Proceedings in the U. N.

YESTERDAY
(OCT. 23, 1958)
GENERAL ASSEMBLY

Committee 1 (Political)—Continued debate on disarmament.

Committee 2 (Economic and Financial)—Continued debate on technical assistance.

Committee 3 (Social)—Continued debate on civil and political rights.

Committee 4 (Trusteeship)—Concluded debate on South-West Africa question.

Committee 6 (Legal) — Adopted resolution on arbitral procedure.

ECONOMIC AND SOCIAL COUNCIL

Elected eighteen nations to governing council of the special fund.

SCHEDULED FOR TODAY
(OCT. 24, 1958)
GENERAL ASSEMBLY

Committees 1, 2, 3 and 4—10:30 A. M.

United Nations celebrates 13th anniversary.

Individuals may obtain available tickets at public desk, main lobby, United Nations Headquarters. Groups may reserve tickets by mail.

Monitor 10/28

Entertainment—Films THE CHRISTIAN S

Casals at United Nations—

Cellist Plays in Honor of UN Anniversary

Radio-TV

By Harold Rogers
New York

Pablo Casals is far more than a great musician. By refusing to play in his native country after the ascendancy of the Franco regime, he has become a symbol for all who are taking a stand against totalitarianism.

No more appropriate artist could have been chosen as soloist for the special concert on Oct. 24, commemorating the 13th anniversary of the founding of the United Nations. The General Assembly Hall was filled to overflowing, with standees fringing the seats. The listeners heard part of a broadcast that was being sent to 74 different countries. In 26 of these countries the program will be seen and heard by kinescopes over television.

This was Casals' first performance in the United States in 30 years. The "neutral territory" of the United Nations, however, permitted him to give this performance without changing his moral position.

* * *

Casals shared the stage with the Boston Symphony Orchestra, an ensemble with whom he had appeared as soloist in 1915, 1923, and 1926. Charles Munch, music director, opened the UN Day concert with Honegger's Fifth Symphony, a work that virtually summons the world to awake before Armageddon is upon us.

Dr. Munch elucidated the majestic phrases as if enunciated by some great latter-day prophet; and again the profound message of the music must have made its mark on the world in a way undreamed of by the composer. The Honegger Fifth may now have the distinction of having been heard by more people at the same time than has any other symphony in the history of music.

Then Casals, cello in hand, entered the stage with a sprightly step, wearing his 81 years as lightly as a man of 60. He was followed by Mieczyslaw Horszowski, his pianistic partner. He was greeted by a tumultuous ovation as the audience rose in his honor.

He and Horszowski then gave us a traversal of the Bach Sonata No. 2 in D major that will linger in memory as one of the rare experiences in music-making. It was rare because of its sublime purity, for it is indeed doubtful if there is another cellist who can draw the same purity of tone from his instrument as Casals.

* * *

There were those marvelous moments when he would initiate a tone without vibrato and then add the vibrato, little by little, until the tone was radiant. On the other hand, however, his vibratoless tones were anything but colorless. It is extraordinary to note that he performs with accuracy of pitch, with security of control, with a heart that is at once youthful and artistically mature beyond the dreams of most musicians—all in spite of his years.

At the conclusion of the Bach the audience again rose while offering its ecstatic applause. Casals responded with an unscheduled performance of the Catalonian "Song of the Birds," which has become more or less his signature piece. It was touching in its simplicity and sincerity. Afterward the audience rose for the third time.

After the intermission the concert in the General Assembly Hall continued with the Brahms Fourth Symphony, as offered by the Boston Symphony under Dr. Munch's direction. But this was not heard by the radio audience.

During this period the broadcast jumped to Paris, where Yehudi Menuhin of the United States and David Oistrakh of the Soviet Union presented an elegantly balanced performance of Bach's Concerto for two violins and orchestra. The Paris portion was also enhanced by Ravi Shankar's impressive tonal subtleties as he played the sitar, a complex Indian stringed instrument.

* * *

The broadcast jumped again, this time to Geneva for a performance of the choral movement from the Beethoven Ninth Symphony under Ernest Ansermet's direction. It was a rousing rendition, quite in keeping with what Casals had advised for all orchestras and choral societies throughout the world on this occasion.

He had proposed that every town which has an orchestra and chorus should perform the "Hymn to Joy" from the final movement of Beethoven's Ninth on UN Day as "another prayer through music for the peace that we all desire and wait for."

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 17 1958

Boston Symphony in United Nations Tribute

As part of a wolr-wide observance of the 13th anniversary of the United Nations, the Boston Symphony Orchestra, with Charles Munch conducting, will play a concert in the United Nations General Assembly Hall next Friday.

Dr. Munch will conduct the orchestra in Honegger's Fifth Symphony, which will be followed by a brief United Nations Day message by Dag Hammarskjold, secretary general.

Pablo Casals, the world-famous cellist, making his first appearance in the United States for many years, will play Bach's Sonata No. 2 in D Major for Cello and Piano. Mieczyslaw Horszowski will be at the piano.

The two-hour broadcast will then turn to Paris, headquarters of UNESCO, where, in the Salle Pleyel, violinists David Oistrakh and Yehudi Menuhin will perform Bach's Concerto for Two Violins. Ravi Shankar, the Indian musician, will also be heard from Paris.

Dr. Munch and the Boston Symphony Orchestra will close the concert in the United Nations General Assembly with a performance of Brahms' Fourth Symphony.

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61

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RADIO & TELEVISION DAILY
NEW YORK, N.Y.
D.
OCT 24 1958

Stations To Observe Anniversary Of U.N.

The thirteenth anniversary of the United Nations today will be observed by radio-television in various special programs.

Main feature of much of the

(Continued on Page 3)

Casals, world-famous cellist who has not performed in the United States since 1928. Casals will play at the two-hour United Nations Day International Concert, to be held in the UN General Assembly Hall today from three to five p.m.

CBS Radio and WCBS Radio will broadcast the UN Concert, with the web airing scheduled from 4:05 to 6 p.m. WCBS time has not yet been announced.

The concert from the UN headquarters here, will be the first music program to be carried via the transatlantic cable and will be broadcast to 75 countries and territories including East Europe countries. Music transmission tests by AT&T have been in progress in recent weeks preparatory to today's broadcast.

The concert will originate here, featuring the Boston Symphony Orchestra, and then will switch to Paris, where Soviet violinist David Oistrakh will join American Yehudi Menuhin in the Bach double violin concerto. The Paris segment will also feature Indian composer-musician Ravi Shankar.

Concert on Videotape

The CBS-TV web will carry on videotape the UN Concert, to be telecast on Sunday from 11 to 12:30 a.m. Jimmy Dean will have as guests United Nations guides Karen Reichenfeld, from the Dutch East Indies, and Yoshi Moriyama, from Japan, on "The Jimmy Dean Show" from 2-2:30 today on CBS-TV.

The ABC Radio network will present the entire UN concert, including the overseas portions, starting at nine p.m. tonight, with Milton Cross commentating and Ira Marion writing and producing.

WBAI-FM, New York, will also carry the UN Concert, from three to five p.m., to be preceded by a half-hour documentary reviewing the history of the world organization from its founding in 1945. WQXR, too, will air the musical commemoration at the time of its occurrence.

Today will also mark the television premiere of "an all-industry effort on behalf of better international understanding," embodied in a TV film series, "Dateline: UN."

Comprising 26 quarter-hour programs, the series will premiere coast to coast on a city by city basis. It is designed to give people a better understanding of the organization. The project was started and underwritten by a group of TV executives with encouragement from UN authorities.

UN camera crews are assigned to shoot footage across the world, and 60 stations have signed to pay nominal rates to broadcast the non-profit series. Among executives connected with the project are P. A. Sugg, NBC vice president, and David C. Moore, Transcontinent TV Corporation president.

Among NBC broadcasts scheduled are "Nightline Concert" from 8:30-9:30 p.m. on Monday, on which will be presented over the radio web selections from the UN Concert.

NEWARK, N.J.
NEWS
D. 281,356 S. 329,135
OCT 24 1958

TV Concert on U.N. Birthday

By ROBERT C. BUSH

Television's commercially understandable preoccupation with being a mass medium of entertainment will be interrupted briefly this afternoon (and again Sunday) to offer portions of a United Nations anniversary concert, featuring the Boston Symphony and that magnificent old man of the cello, Pablo Casals.

Channels 9 and 11 will telecast the first half of the two-hour program live from the UN General Assembly Hall, beginning at 3 o'clock. Included will be performances of Honegger's Fifth Symphony by the Bostonians, under the venerable Charles Munch, and Bach's Sonata No. 2 in D Major by Casals and pianist Mieczyslaw Howszowski. Channel 2 will telecast a repeat of the same performances (Sunday, from 11 a.m. to 12:30) plus the Brahms Fourth Symphony.

RADIO & TELEVISION DAILY
NEW YORK, N.Y.
D.
SEP 30 1958

CBS-TV To Present Casals U.N. Concert

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TIME
NEW YORK, N. Y.
OCT 27 1958

TELEVISION

Wed., Oct. 22

Pursuit (CBS, 8-9 p.m.).* A new dramatic show founded on the premise that, given enough time, everyone will come to hate everyone. In the première, Macdonald Carey is a vengeance-bent detective trying to gum up Sal Mineo, who crippled Carey's son in a sidewalk set-to.

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United Nations Day Concert (CBS, 11 a.m.-12:30 p.m.). In a taped recording of a U.N. Day ceremony held two days earlier, Charles Munch conducts the Boston Symphony in Honegger's *Fifth Symphony*; legendary Cellist Pablo Casals joins Mieczyslaw Horszowski in Bach's *Sonata No. 2 in D Major for Cello and Piano.*

BROADCASTING
WASHINGTON, D.C.
W. 19,757
NOV 10 1958

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75 Nations Employ Facilities To Broadcast UN Music Concert

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The two-hour program—featuring the Boston Symphony Orchestra, Charles Munch, Pablo Casals, Mieczyslaw Horszowski, David Oistrakh, Yehudi Menuhin, L'Orchestre de Chambre de la Radiodiffusion-Television Francaise and Ernest Ansermet's L'Orchestre de la Suisse Romande—was split into three segments, the first originating from New York, the second from Paris and the third from Geneva. Via the two-way cable, the program was heard simultaneously throughout much of the Americas and Western Europe, some outlets carrying portions on delayed broadcast and some tv outlets by videotape.

The United Nations presented the program to celebrate its 13th anniversary.

In the U. S., ABC Radio carried the program from 9-11 p.m. Oct. 24; CBS Radio from 4:00-6 p.m. Carrying the show as it was presented (3-5 p.m.) was the Eastern Network of Canadian Broadcasting Corp., WQXR-AM-FM New York, WNYC-AM-FM New York, WBAI (FM) New York, WGMS Washington and stations in Puerto Rico (via RCA). NBC Radio carried the program Oct. 27 in distilled, one-hour form and the Concert Fm Network carried it in entirety Oct. 26—both on tape. Also slotting it; WGBH (FM) Boston (feeding a New England fm network) and WFMT (TV) Chicago (both Oct. 25); WIP Philadelphia (Oct. 27), and the National Assn. of Educational Broadcasters.

CBS-TV videotaped the concert and broadcast it in edited form Oct. 26 at 11 a.m.; CBC-TV carried an instantaneous transmission for 30 minutes. Two New York tv outlets—WOR-TV and WPIX (TV)—picked up one hour of camera work the afternoon of the concert.

Westinghouse Broadcasting Co. taped the entire two-hour United Nations Day concert and presented it on WBC's am and fm stations on a schedule varying from station to station.

NEW YORK, N.Y.
POST
D. 338,549 S. 258,355
OCT 20 1958

Casals, Munch Give UN Concert Oct. 24

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It is the first time the famous cellist has consented to play for an American television audience. The concert will be broadcast on radio to 48 countries to celebrate the 13th anniversary of the UN.

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ENQUIRER
D. 205,461 S. 278,485
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The three-part program will originate from New York, Paris and Geneva. From the United Nations General Assembly Hall in New York, Casals and Pianist Mieczyslaw Horszowski will perform Bach's Sonata No. 2 in D Major for cello and piano; Honegger's Fifth Symphony will be played by the Boston Symphony Orchestra under Munch. From the Salle Pleyel in Paris, Menuhin and Oistrakh will be the soloists in Bach's Double Violin Concerto in D Minor, accompanied by the Orchestre de Chambre de la Radiodiffusion - Television Francaise conducted by Pierre Capdevielle. Also, Indian Artist Ravi Shankar will render a classical Indian selection on the sitar, a plucked string instrument. From Geneva, the last movement of Beethoven's Ninth Symphony will be performed by the Orchestre de la Suisse Romande under Ernst Ansermet with chorus and four soloists from the United Kingdom: soprano Jennifer Vyvyan, mezzo-soprano Pamela Bowden, tenor William Herbert and bass-baritone Owen Brannigan.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 190,726
SEP 26 1958

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The concert will take pla in the General Assembly ha of the United Nations on Fr day, Oct. 24, and will be recorded by CBS television network on videotape for presentation as a 90-minute special program on Sunday.

The concert will open with the Boston Symphony Orchestra playing Honegger's Fifth Symphony, Charles Munch conducting. This will be followed by a brief United Nations Day message by N. Secretary-General Dag ammarskjold. Then Casals nd Mieczyslaw Horszowski ill play Bach's Sonata Num er 2 in D major for cello and piano.

The 90-minute concert will be presented as a special program in the CBS television network's U. N. in Action series.

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RADIO & TELEVISION DAILY
NEW YORK, N.Y.
D.
OCT 24 1958

Stations To Observe Anniversary Of U.N.

The thirteenth anniversary of the United Nations today will be observed by radio-television in various special programs.

Main feature of much of the

(Continued on Page 3)

[illegible] Casals, world-famous cellist who has not performed in the United States since 1928. Casals will play at the two-hour United Nations Day International Concert, to be held in the UN General Assembly Hall today from three to five p.m.

CBS Radio and WCBS Radio will broadcast the UN Concert, with the web airing scheduled from 4:05 to 6 p.m. WCBS time has not yet been announced.

The concert from the UN headquarters here will be the first music program to be carried via the transatlantic cable and will be broadcast to 75 countries and territories including East Europe countries. Music transmission tests by AT&T have been in progress in recent weeks preparatory to today's broadcast.

The concert will originate here, featuring the Boston Symphony Orchestra, and ~~then will switch~~ to Paris, where Soviet violinist David Oistrakh will join American Yehudi Menuhin in the Bach double violin concerto. The Paris segment will also feature Indian composer-musician Ravi Shankar.

Concert on Videotape

The CBS-TV web will carry on videotape the UN Concert, to be telecast on Sunday from 11 to 12:30 a.m. Jimmy Dean will have as guests United Nations guides Karen Reichenfeld, from the Dutch East Indies, and Yoshi Moriyama, from Japan, on "The Jimmy Dean Show" from 2-2:30 today on CBS-TV.

The ABC Radio network will present the entire UN concert, including the overseas portions, starting at nine p.m. tonight, with Milton Cross commentating and Ira Marion writing and producing.

WBAI-FM, New York, will also carry the UN Concert, from three to five p.m., to be preceded by a half-hour documentary reviewing the history of the world organization from its founding in 1945. WQXR, too, will air the musical commemoration at the time of its occurrence.

Today will also mark the television premiere of "an all-industry effort on behalf of better international understanding," embodied in a TV film series, "Dateline: UN."

Comprising 26 quarter-hour programs, the series will premiere coast to coast on a city by city basis. It is designed to give people a better understanding of the organization. The project was started and underwritten by a group of TV executives with encouragement from UN authorities.

UN camera crews are assigned to shoot footage across the world, and 60 stations have signed to pay nominal rates to broadcast the non-profit series. Among executives connected with the project 'are P. A. Sugg, NBC vice president, and David C. Moore, Transcontinent TV Corporation president.

Among NBC broadcasts scheduled are "Nightline Concert" from 8:30-9:30 p.m. on Monday, on which will be presented over the radio web selections from the UN Concert.

NEWARK, N.J.
NEWS
D. 281 356 S 329 135
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RADIO & TEL...
NEW Y...

AGENCY, STATIONS, PRODUCTION CO.

...riman
son A. Rockefeller (Independent
Eric Hass (Socialist Labor
John T. McManus
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...ons To Observe Anniversary Of U.N.

(Continued from Page 1)

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Boston Symphony, Casals Concert To Be Heard Here

The United Nations Day concert, featuring the Boston Symphony Orchestra and Pablo Casals, will be broadcast tomorrow afternoon over FM station WAMC which is received at 90.7 megacycles.

Charles Munch will conduct Honegger's Fifth Symphony, and cellist Casals will play the Bach Sonata in D minor. Mr. Casals came specially to New York this week to appear on the program honoring the United Nations.

WAMC, the educational radio station of the Albany Medical College, officially went on the air this week with regular four hours per day programming.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

OCT 26 1958

UN Concerts Today on Ch. 5, WEEI

Charles Munch will conduct and Pablo Casals, the world-renowned cellist, will be the soloist when UN in Action today presents a special United Nations Day Concert over Channel 5, from 11 a.m. to 12:30 p.m.

Mr. Munch, the distinguished conductor of the famous Boston Symphony Orchestra, will conduct "Honegger's Fifth Somphony" to open the special concert.

The program will mark the 13th anniversary of the founding of the international body. Secretary-General Dag Hammarskjold will deliver a brief message.

Tonight at 10 p. m., another United Nations Concert will be broadcast over radio WEEI. On this occasion the broadcast will come from Paris where a Soviet-American performance from the Salle Playel will be picked up.

This program features Yehudi Menuhin and David Oistrakh, American and Russian violinists, playing the Bach Double Violin Concerto in D minor.

JUNIOR SCHOLASTIC
NEW YORK, N. Y.

OCT 24 1958

News of TV and Radio

Video tape will bring a musical treat Sunday (CBS-TV). This will be a 90-minute United Nations Day concert, which will be performed and taped on U. N. Day, October 24, in the U. N. General Assembly Hall. Charles Munch will lead the Boston Symphony Orchestra, and the pianist Mieczyslaw Horszowski will play.

A high point will be the first U. S. performance in many years by one of the world's greatest cellists, Pablo Casals. He hates dictators as much as he loves music. He left his native Spain in 1937, vowing never to return while General Francisco Franco was running the country. Since then he has lived mostly in France. Last year he decided to make his home in Puerto Rico, where his mother was born. Recently he made an offer to play in the U. S. and Russia —if those two nations would agree to disarm.

Now 81, Señor Casals married his second wife, one of his young pupils, last year.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 24 1958

Symphony in Tribute to UN

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TV GUIDE
NEW YORK, N. Y.

OCT 18 1958

LOCAL . . . and TIMELY

■ The news around Ch. 9 is sports. Having lost Brooklyn baseball this past year, the station is planning to build up their sports schedule in various departments: note the new high school football telecasts on Saturdays and the live bowling shows on Monday nights. There has been talk of picking up high school basketball, possibly track. Station claims this is only talk now but won't say they're not interested in the possibilities.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715

OCT 22 1958

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SENIOR SCHOLASTIC
NEW YORK, N. Y.

OCT 24 1958

Looking and Listening

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Check your local paper for time and channel of each show.

—DICK KLEINER

Boston Symphony, Casals Concert To Be Heard Here

The United Nations Day concert, featuring the Boston Symphony Orchestra and Pablo Casals, will be broadcast tomorrow afternoon over FM station WAMC which is received at 90.7 megacycles.

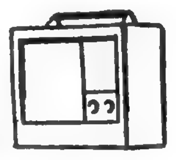
Charles Munch will conduct Honegger's Fifth Symphony, and cellist Casals will play the Bach Sonata in D minor. Mr. Casals came specially to New York this week to appear on the program honoring the United Nations.

WAMC, the educational radio station of the Albany Medical College, officially went on the air this week with regular four hours per day programming.

JUNIOR SCHOLASTIC
NEW YORK, N. Y.

OCT 24 1958

News of TV and Radio



Video tape will bring a musical treat Sunday (CBS-TV). This will be a 90-minute United Nations Day concert, which will be performed and taped on U. N. Day, October 24, in the U. N. General Assembly Hall. Charles Munch will lead the Boston Symphony Orchestra, and the pianist Mieczyslaw Horszowski will play.

A high point will be the first U. S. performance in many years by one of the world's greatest cellists, Pablo Casals. He hates dictators as much as he loves music. He left his native Spain in 1937, vowing never to return while General Francisco Franco was running the country. Since then he has lived mostly in France. Last year he decided to make his home in Puerto Rico, where his mother was born. Recently he made an offer to play in the U. S. and Russia —if those two nations would agree to disarm.

Now 81, Señor Casals married his second wife, one of his young pupils, last year.

TV GUIDE
NEW YORK, N. Y.

OCT 18 1958

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

OCT 26 1958

UN Concerts Today on Ch. 5, WEEI

Charles Munch will conduct and Pablo Casals, the world-renowned cellist, will be the soloist when UN in Action today presents a special United Nations Day Concert over Channel 5, from 11 a.m. to 12:30 p.m.

Mr. Munch, the distinguished conductor of the famous Boston Symphony Orchestra, will conduct "Honegger's Fifth Somphony" to open the special concert.

The program will mark the 13th anniversary of the founding of the international body. Secretary-General Dag Hammarskjold will deliver a brief message.

Tonight at 10 p. m., another United Nations Concert will be broadcast over radio WEEI. On this occasion the broadcast will come from Paris where a Soviet-American performance from the Salle Playel will be picked up.

This program features Yehudi Menuhin and David Oistrakh, American and Russian violinists, playing the Bach Double Violin Concerto in D minor.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 24 1958

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—Dick Kleiner

v4

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

OCT 14 1958

Society: Concerts and Ceremonies To Mark United Nations Day

(Kay Foto Service)

QUIET ELEGANCE will be the theme of the fashion luncheon tomorrow at Robinhood's Ten Acres in Wayland to benefit the Massachusetts Mental Health Center, according to plans made by Mrs. Warren Rohsenow of Waban, Mrs. Julius Levine of Brookline and Mrs. Oliver M. Reed of Weston.

By MARJORIE W. SHERMAN

Candles, concerts, and ceremonies all over the world will mark United Nations Day on Friday, Oct. 24. The Boston Symphony Orchestra will go to New York to give a concert at United Nations headquarters.

World-famed clelist Pablo Casals will come to this country to be soloist at the salute to the United Nations on its 12th birthday. Mikhail Menshikov, Soviet ambassador to the United States, will speak in Cambridge to Harvard Law School students.

MOULTRIE, GA.
OBSERVER
D. 6.800

OCT 27 1958

Casals Cheered By UN Audience

NEW YORK (AP)—In one of the most dramatic and touching concert appearances in our time, cellist Pablo Casals came to the U. N. General Assembly hall Friday to play in celebration of United Nations Day.

The world-renowned musician, who last gave a recital in the United States in 1928, was a feature of the music program held in three countries and broadcast simultaneously to four continents.

The program here began with Charles Munch conducting the Boston Symphony in the Honegger Fifth Symphony, a work composed in Paris and premiered in Boston in 1951.

The distinguished U. N. audience of more than 2,000, with standees packed in every available space and an unprecedented number of ticket requests refused for lack of room, rose to greet the Catalan-born master cellist when he appeared on stage.

It rose again to cheer his performance of Bach's Sonata No. 2 in D major. It rose still again when, for an encore, he played a Catalan folksong, as poignant and touching as a prayer.

The cellist, who was accompanied at the piano by Mieczyslaw Horszowski, is 81. He produced heart-warming sounds which no one else in his day has managed to wrest from this recalcitrant instrument.

COVINGTON, VA.
VIRGINIAN
Circ. D. 6,816

OCT 28 1958

CASALS PLAYS AT U.N.—Famed Spanish-born cellist Pablo Casals performs with the Boston Symphony Orchestra during a concert at the United Nations marking the 13th anniversary of the International body. Casals was making his first appearance in the U.S. in 30 years. (NEA Telephoto)

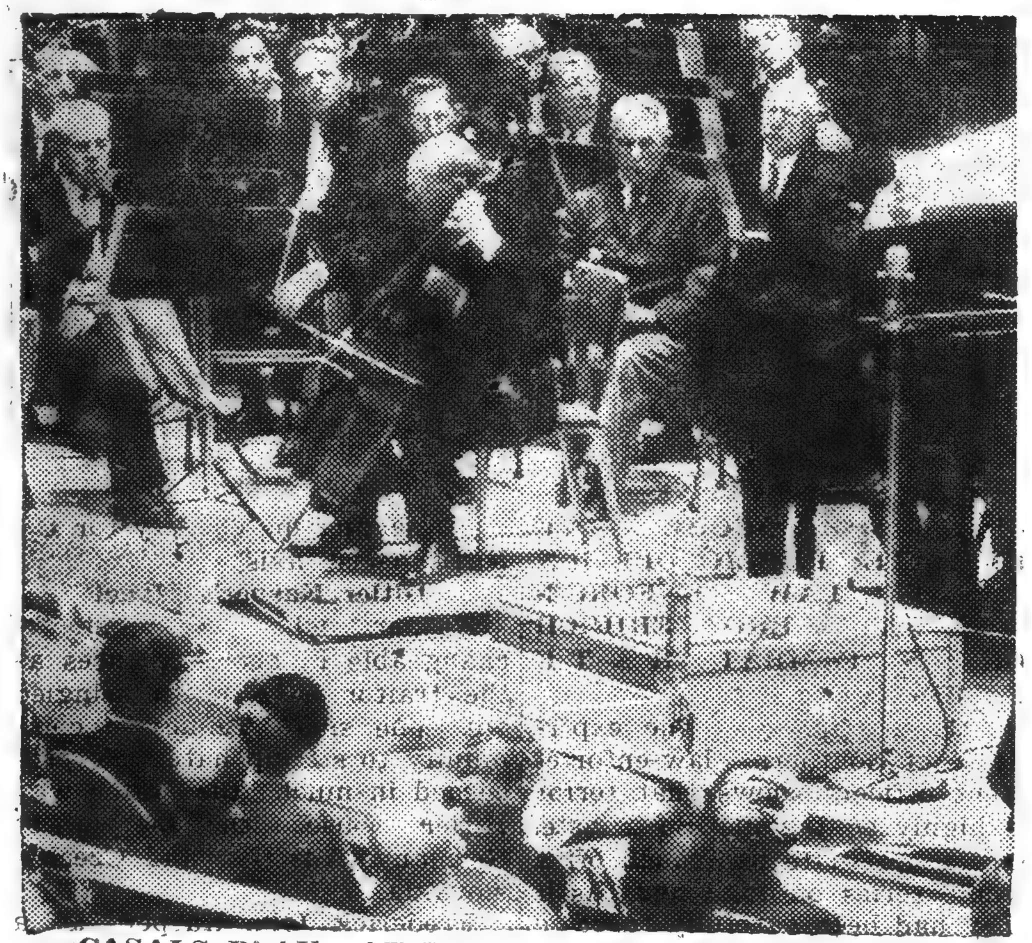
MONROE, MICH.
NEWS
Circ. D. 19,057

OCT 27 1958

FIRST APPEARANCE IN 30 YEARS — Internationally famous cellist Pablo Casals performs with the Boston Symphony Orchestra in a concert at the United Nations, marking the 13th anniversary of the world organization. Casals was making his first appearance in the United States in 30 years. The concert was part of a three-phase program broadcast to 75 countries.

PHILIPSBURG, PA.
JOURNAL
D. 3,625

OCT 25 1958



CASALS PLAYS AT U.N. — FAMED Spanish-born cellist Pablo Casals performs with the Boston Sympathy Orchestra during a concert at the United Nations marking the 13th anniversary of the International body. Casals was making his first appearance in the U.S. in 30 years.

Social Briefs

Mr. and Mrs. Louis S. Cusato, 36 Lexington Pkwy., returned Tuesday on the Queen Elizabeth from a seven-week tour of Europe. They visited England, Holland, Belgium and the Brussels World's Fair, Germany, Switzerland, Italy and France.

Miss Gertrude Robinson-Smith of Stockbridge is in New York for a few days. Tomorrow she will attend the Boston Symphony Orchestra concert in the U.N. General Assembly, which will be part of a worldwide observance of the organization's 13th anniversary. Pablo Casals, cellist, and Mieczyslav Horszanowski, pianist, will be soloists.

65

BRUNSWICK, GA.
NEWS
D. 8.523

OCT 27 1958

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

OCT 25 1958

(Continued on Page Four)

Boston Symphony Plays

Pablo Casals' Music Stirs 3,000 at UN Celebration

By LINDEAY PARROTT
[Boston Herald-N. Y. Times Dispatch]

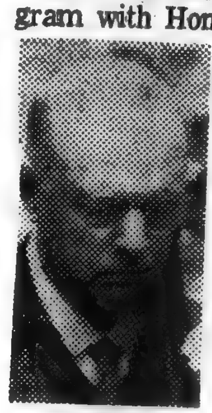
UNITED NATIONS, N. Y.—Pablo Casals, world famous 'cellist, was a star Friday of the United Nations Day celebrations here.

The Spanish musician has refused since the Spanish Civil War to perform in the continental United States because of the recognition by Washington of the government of Generalissimo Francisco Franco.

Friday afternoon, however, Casals performed in the General Assembly chamber of the United Nationse—an international enclave. He took part in

(Continued on Page Four)

phony Orchestra, conducted by Charles Munch, opened the program with Honegger's Fifth Symphony. Later, music was "piped in" by radio from Paris and Geneva.



CASALS

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The arrival here of the United Nations Day musicians presented a sharp contrast between the sometimes acrimonious debates in the world organization and its more peaceable aspects. Just before the players arrived, the General Assembly—sitting as a political committee—had heard some acid debate between the representatives of the eastern and western worlds over the means to be taken to obtain an agreement on disarmament.

some scattered lounges.

Casals arrived before 1 p. m., with his beloved 'cello, in its worn, black leather case carried before him by an attendant. He rested briefly on the 38th floor of the headquarters building. Later he and other musicians lunched in the delegates dining room. Still later—after the concert — all were guests of the secretary general at a formal reception.

Franco Passigli, a director of the UN radio division and a longtime friend of the 81-year-old Casals, escorted the 'cellist.

Guides Are Ushers

Because of the musical importance of the occasion, special measures were taken to admit the largest possible audience. The capacity of the General Assembly chamber usually is 2,200. By the removal of some tables at the front of the hall and by the installation of additional seats it was expanded to about 3,000 Friday afternoon. Nevertheless, about 500 persons stood to hear the music.

Casals at UN

The guided tours that usually run throughout the day in the UN building were cut off at noon.

Many of the uniformed girl guides who usually conduct tourists through the headquarters served as ushers in the concert chamber.

Despite Casals' disagreement with the Spanish government and despite some reports here that Spain would officially boycott his performance, the seats of the Spanish delegation in the assembly hall were occupied. Two of those who listened to the 'cellist were Jose Felix de Lequerica, chief Spanish delegate at the UN, and Senora de Lequerica. Also present was the alternate Spanish delegate, Diego Buigas de Dalmau.

Because of the broadcasting schedule, Casals was to have played only one number. However, prolonged applause for the 'cellist and for Horszowski brought forth one encore. It was a Catalan air Song of the Birds," which Casals himself arranged for 'cello and piano.

The 'cellist and his young wife, the former Martita Montanez, a former pupil, are scheduled to leave for their home in Puerto Rico Monday.

Symphony Plays

After an intermission, the program included Brahm's Symphony No. 4 in E Minor, Op. 98, by the Boston Symphony. Brought to the United States over the air from Paris was Bach's Double Concerto in D Minor, played by the American and Russian violinists Yehudi Menuhin and David Oistrakh. They were followed by the Indian musician Ravi Shankar, performing on the sitar, a stringed instrument.

The final part of the program came from Geneva, where the Orchestre Suisse de la Romande played the last partt of Beethoven's Ninth Symphony, with a chorus and soloists from Britain.

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

OCT 25 1958

Eight

(AP Wirephoto)

A MASTER PLAYS—Pablo Casals, world renowned cellist, plays for diplomats at annual United Nations concert in one of his rare public appearances.

Boston Symphony Takes Part In Historic Occasion

Casals a Hit At U.N. Day

By CYRUS DURGIN

UNITED NATIONS, Oct. 25—Pablo Casals and the Boston Symphony Orchestra under Charles Munch occupied the same stage yesterday upon a historic occasion of music-making.

★ ★ ★

They were here in the General Assembly hall to participate in the celebration of the 13th United Nations Day, and they were rousingly applauded by an invitation audience which filled every seat. A few sat in the aisles and 300 stood in the rear of the balcony.

The presence of Casals, acknowledged the greatest artist of the cello in his time, was what made this occasion historic.

Bitterly and unalterably opposed to the Franco regime, Casals has exiled himself from his native Spain since the Revolution of 1936.

He has steadfastly refused to play there until the Franco Government is no longer in power.

He has not been in the United States for 25 years, and he has refused to play in this country, it is said, because the United States Government has recognized Franco Spain.

Technically speaking, Casals did not play this afternoon in the United States but upon the international territory of the United Nations.

Why Casals agreed to play at and for U.N. was explained in a portion of a long personal statement issued by the artist.

He said, in part:

"If at my age I have come here for this day, it is not because anything has changed in my moral attitude or in the restrictions that I have imposed upon myself and my career as an artist for all these years, but because today all else becomes secondary in comparison to the great and perhaps mortal danger threatening all humanity. Never has the world been nearer to catastrophe than at this moment.

"All nuclear experiments ought to be stopped altogether . . . The United Nations today represents the most important hope for peace. Let us give it all power to act for our benefit."

Casals appeared by invitation of the U.N., although it has been said that Spanish Ambassador Jose Felix de Lequerica privately protested the invitation.

Nonetheless, Ambassador de Lequerica and his alternate, Diego Buigas de Dalmau, attended the concert.

They did not, however, attend a reception given later for Casals and his wife, Dr. Charles Munch and Casals' accompanist, the eminent pianist Mieczyslaw Horszowski.

The only U.N. officials at the reception, it was announced, were Pres. Malik, General Secretary Dag Hammarskjold and the under-secretary.

2395 at Program

Dr. Munch and the Boston Symphony began the program with Honegger's Fifth Symphony.

An improvised stage had been set up in the space before the rostrum. The ticket-holding guests occupied the desks of the delegates, and other chairs.

Total attendance was 2395 persons.

The acoustics of the inverted-bowl shaped auditorium, with its flat ceiling and broken-up hard surfaces, proved to be very clear, if a little dry.

After the Honegger work, Secretary-General Hammarskjold spoke briefly. Then Casals entered.

Members of the orchestra, who remained upon stage during Hammarskjold's address and Casals' performance, were the first to rise in greeting when the 81-year-old artist slowly made his way to the front.

In a second the entire audience also was upon its feet, and remained so, applauding heartily, for almost a minute.

Casals and Horszowski first presented the D Major Suite, No. 2, of J. S. Bach, music for which the cellist long has been especially famed.

Casals is old, now, and what hair he has is white. But he is not stooped and he plays with extraordinary vigor, if not with the technical wizardry of former days.

His bowing arm still is a marvel of steadiness, of grace and delicate flexibility. His intonation is exact, although his vibrato is not so rapid as once it was.

But all the richness of style, the wealth of shading and detail proclaim the great, great Casals.

Toward the end of the Bach finale, apparently pleased with the way he had articulated a certain phrase, Casals beamed a gentle smile at Boston Symphony concertmaster, Richard Burgin, who turned Casals' pages.

Single Casals Encore

Once again the audience stood and applauded, until Casals sat down. There was a single encore, a number which Casals for years has used for the purpose.

It is a tender, in fact a loving, Catalan bird song, with gentle trills in the piano and long-drawn melodic phrases in the cello.

His improvised dressing room in the private office of U.N. President Malik was besieged during intermission.

One caller was violinist Isaac Stern, another Alexander Schneider, and a third the legendary Fritz Kreisler, now old, retired and nearly blind, escorted and walking with two canes.

While Dr. Munch and the Boston Symphony Orchestra concluded the local portion of the program with Brahms, Fourth Symphony, other United Nations Day musical performances were coming in by broadcast via trans-atlantic telephone cable and American retransmission.

This broadcast was simultaneous to 30 nations, and a total of 77, including the U.S.S.R., will have heard the music by delayed transmission.

BRUNSWICK, GA.
NEWS
D. 8.523

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

OCT 25 1958

3,000 Cheer Music of Pablo Casals at UN

(Continued from First Page)

the concert that has become a traditional part of United Nations day.

An audience that consisted in part of UN delegates, New York and foreign music critics and of music lovers who were able to force their way into the overcrowded general assembly gave him tumultuous applause.

With the restrained lighting of the General Assembly chamber shining on his fringe of silver hair, the self-exiled Spaniard bent lovingly over his 17th century 'cello as he played Bach's Sonata No. 2 in D Major, with pianist Mieczyslaw Horzkowski.

The appearance of the two musicians was a part of a world concert arranged for United Nations Day. The Boston Symphony Orchestra, conducted by Charles Munch, opened the program with Honegger's Fifth Symphony. Later, music was "piped in" by radio from Paris and Geneva.

CASALS

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Shortly before 1 p. m., the chairman of the group, Dr. Miguel Rafael Urquia of El Salvador, declared the committee's proceedings closed until 10:30 a. m. Monday.

Meanwhile the musicians, arriving at the usual delegates' entrance, found set aside for them one of the smaller lounges just above the main foyer. Some of them tuned their instruments; some scattered in the main lounges.

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Evening Globe
BOSTON, Mass.
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He said, in part:

"If at my age I have come here for this day, it is not because anything has changed in my moral attitude or in the restrictions that I have imposed upon myself and my career as an artist for all these years, but because today all else becomes secondary in comparison to the great and perhaps mortal danger threatening all humanity. Never has the world been nearer to catastrophe than at this moment.

"All nuclear experiments ought to be stopped altogether . . . The United Nations today represents the most important hope for peace. Let us give it all power to act for our benefit."

Casals appeared by invitation of the U.N., although it has been said that Spanish Ambassador Jose Felix de Lequerica privately protested the invitation.

Nonetheless, Ambassador de Lequerica and his alternate, Diego Buigas de Dalmau, attended the concert.

They did not, however, attend a reception given later for Casals and his wife, Dr. Charles Munch and Casals' accompanist, the eminent pianist Mieczyslaw Horszowski.

The only U.N. officials at the reception, it was announced, were Pres. Malik, General Secretary Dag Hammarskjold and the under-secretary.

2395 at Program

Dr. Munch and the Boston Symphony began the program with Honegger's Fifth Symphony.

An improvised stage had been set up in the space before the rostrum. The ticket-holding guests occupied the desks of the delegates, and other chairs.

Total attendance was 2395 persons.

The acoustics of the inverted-bowl shaped auditorium, with its flat ceiling and broken-up hard surfaces, proved to be very clear, if a little dry.

After the Honegger work, Secretary-General Hammarskjold spoke briefly. Then Casals entered.

Members of the orchestra, who remained upon stage during Hammarskjold's address and Casals' performance, were the first to rise in greeting when the 81-year-old artist slowly made his way to the front.

In a second the entire audience also was upon its feet, and remained so, applauding heartily, for almost a minute.

Casals and Horszowski first presented the D Major Suite, No. 2, of J. S. Bach, music for which the cellist long has been especially famed.

Casals is old, now, and what hair he has is white. But he is not stooped and he plays with extraordinary vigor, if not with the technical wizardry of former days.

His bowing arm still is a marvel of steadiness, of grace and delicate flexibility. His intonation is exact, although his vibrato is not so rapid as once it was.

But all the richness of style, the wealth of shading and detail proclaim the great, great Casals.

Toward the end of the Bach finale, apparently pleased with the way he had articulated a certain phrase, Casals beamed a gentle smile at Boston Symphony concertmaster, Richard Burgin, who turned Casals' pages.

Single Casals Encore

Once again the audience stood and applauded, until Casals sat down. There was a single encore, a number which Casals for years has used for the purpose.

It is a tender, in fact a loving, Catalan bird song, with gentle trills in the piano and long-drawn melodic phrases in the cello.

His improvised dressing room in the private office of U.N. President Malik was besieged during intermission.

One caller was violinist Isaac Stern, another Alexander Schneider, and a third the legendary Fritz Kreisler, now old, retired and nearly blind, escorted and walking with two canes.

While Dr. Munch and the Boston Symphony Orchestra concluded the local portion of the program with Brahms, Fourth Symphony, other United Nations Day musical performances were coming in by broadcast via trans-atlantic telephone cable and American retransmission.

This broadcast was simultaneous to 30 nations, and a total of 77, including the U.S.S.R., will have heard the music by delayed transmission.

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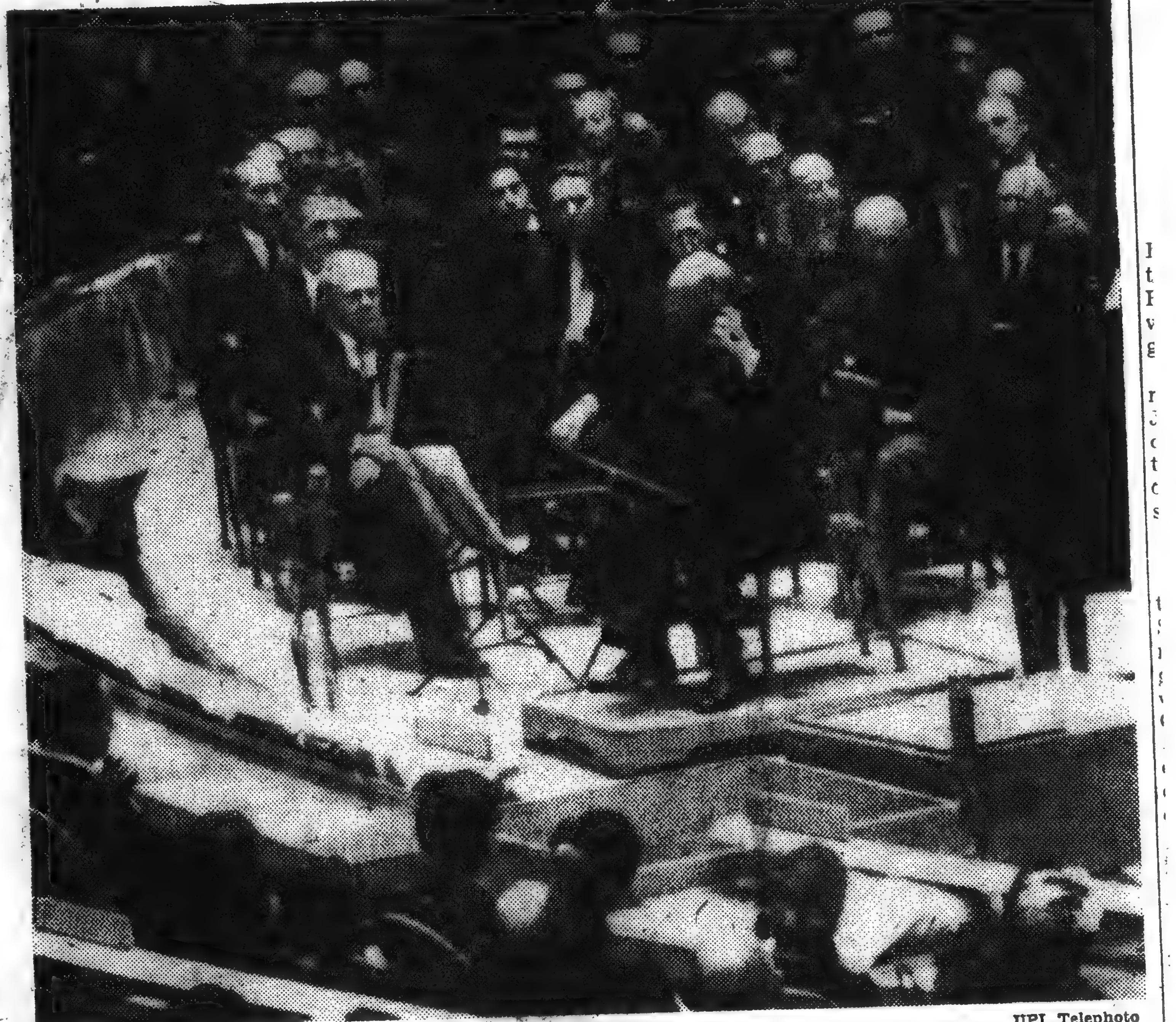
Casals and Boston C
In Historic Broadcast From U.N.



UPI Telephoto

World-famed cellist Pablo Casals performs with Boston Symphony Orchestra before United Nations 13th anniversary gathering. It was Casals' first appearance in the U.S. in 30 years.

By JAY C. ROSENFELD

FOR THE LARGEST radio audience in history—according to the master of ceremonies who introduced Dag Hammarskjold yesterday afternoon on the occasion of the 13th anniversary of the founding of the United Nations—a program to fit the event had to be devised. The performers, the places which were the sources of the broadcast, and the music performed were a combination fittingly unique.

Coming to the United States after an absence of 30 years, Pablo Casals, the venerated 82-year-old Spanish cellist, the master to whom all musicdom bows in homage, came to perform, with pianist Mieczyslaw Horszowski, the Bach D major sonata, No. 2. The Boston Symphony Orchestra, under Charles Munch, played the Honegger fifth symphony, and then, switching to Paris, Yehudi Menuhin and David Oistrakh played the Bach double violin concerto, with the chamber orchestra of Radio France. Then the noted Indian musician, Ravi Shankar, participated, and still again moving on, to Geneva, the *Orchestre de la Suisse Romande* played the choral movement of the Beethoven ninth symphony.

* * *

ARTHUR HONEGGER was guest composer on the composition faculty of the Berkshire Music Center in 1947. It was here in Lenox that he suffered his first serious heart attack which he was, however, to survive eight years in moderate strength, active enough to have composed, among other things, his fifth symphony, which the Boston Orchestra made the trip to New York to play.

But the Casals reappearance was the highlight of the memorable day. He had arrived in America only three days before, and on the first noon he had had a reunion, touching beyond words, with his old and revered friend and colleague, Fritz Kreisler. The two men are of an age. Time has not dealt as kindly with Kreisler as with Casals, but the eunion brought tears and choked e two artists so that words uld not be uttered.

* * *

HAT EVENING, the amazing als and his beautiful young Martita were guests of honor small dinner party of his friends and late associates festivals in Puerto Rico French Pyrenees and at hour, the whole dinner party moved on to a vast hall where all the participating musicians of the Casals festivals reassembled for what, for lack of a better word, must be called a Brandenburg jam session. The exhilarated Casals hopped and swayed in his chair, and one moment, happily wishing to correct the little band, stepped up and conducted with zest and vigor.

* * *

FOLLOWING the Casals performance, the radio program leaped to Europe, but the audience in the United Nations Assembly Hall stayed on to see Casals return to the stage with his famous Gofriller and to hear him play, as an encore, the poignant short Catalan aria, "The Song of the Birds" which is his personal favorite and then to hear the Bostonians play the Brahms fourth.

When Casals made his appearance in the hall, the entire distinguished audience rose in acclamation to greet him and the same spontaneous demonstration took place at each subsequent exit and re-entrance. Performing artists acquire a devotion and possessive pride in the hearts of the public which heros and other favorites do not quite earn. Military heros and sports champions are given unreserved adoration, but there is an element of affection in the attitude of the public to the elite of performing musicians which does not quite enter into the esteem we are so eager and willing to allot to leaders in other fields. To call Casals "maitre" or "Master," in old-world manner, is perfectly natural for anyone who has ever had any contact with him, however remote. His artistic integrity has been immaculate. His encouragement of his fellow-artists and his fellowmen has been without reservation.

* * *

CASALS CAME to Stockbridge for several summers shortly before America entered World War I. His bride, the famous contralto Susan Metcalfe, had been a good friend of the eminent portrait painter Lydia Field Emmet and they both were friends of the Kobbe family, which had come to Stockbridge in the 1880s. Casals was a very able pianist also, and often accompanied his wife in both public and private recitals. Pablo and Susan occupied the house on Strawberry Hill which is now the residence of Miss Rosamund Sherwood. There are not a few of the Stockbridge colony of that day who recall the already famous cellist. He occupied his days, it would appear, as much on the tennis courts as in musical pursuits, and was a familiar figure all about the town, on the same streets where for the last few summers his great friend Kreisler has strolled and rested.

La Notizia (m)
BOSTON, Mass.
Independent
Circ. 32,885

047

OCT 24 1958

La Boston Symphony Orchestra oggi alle Nazioni Unite

La Boston Symphony Orchestra, ~~sotto la direzione~~ di Charles Munch, lascerà questa mattina Boston in aereo diretta a New York. L'imponente gruppo di 106 musicisti prenderà posto a bordo di aerei Constellation della Trans World Airlines al Logan Airport. L'Orchestra si reca a New York per prendere parte ad esecuzioni musicali importanti in occasione del tredicesimo anniversario della fondazione delle Nazioni Unite.

Il Dr. Munch condurrà l'orchestra in un vasto programma musicale di due ore, che verrà trasmesso per radio a 57 nazioni. Nel programma si avranno collegamenti con Parigi e Ginevra, dopo un messaggio di apertura che verrà pronunciato dal Segretario delle N. U. Dag Hammarskjold.

Dopo il concerto di questa giornata, la Boston Symphony Orchestra farà ritorno a Boston a bordo di aerei in servizio speciale della TWA, per eseguire il regolare concerto serale di domani sera alla Symphony Hall.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 190,726

OCT 25 1958

Associated Press Photo.

Pablo Casals playing his 18th-century cello in U.N. concert.

Brilliant U.N. Recital Ends Casals Boycott

The celebrated Spanish cellist, Pablo Casals, appeared in recital here yesterday for the first time since 1928, playing with a brilliance and vigor undiminished by his 81 years.

But this was no ordinary recital. Mr. Casals performed before an audience of 3000 in the General Assembly chamber of the United Nations. He received a tumultuous ovation from an audience which included United Nations delegates, New York and foreign music critics and members of the public who were lucky enough to get inside the jammed hall.

Refused to Perform.

Mr. Casals renounced public performances after the triumph of Generalissimo Francisco Franco in the Spanish Civil War. He exiled himself at Prades, on the French side of the Pyrenees. In 1950, he directed a festival there in celebration of the Johann Sebastian Bach bicentennial.

A few years ago he moved to San Juan. He has appeared in recitals in festivals there. Although he broke his boycott of the United States last night it is regarded as unlikely that he will ever again play in the U.S.

The program opened with the Boston Symphony under ~~Charles Munch~~ playing the Honegger Fifth Symphony. The musicians remained on stage as Mr. Casals and his accompanist, Mieczyslaw Horszowski, entered to thunderous applause.

Deeply Moved.

The world-famous cellist looked deeply moved. He stood for a few moments, then gestured to the audience to sit down.

He played Bach's Sonata No. 2 in D. His bowing was as strong as ever, his phrasing eloquent testimony of a musicianship which many have said is unsurpassed in our time. After the sonata Mr. Casals announced an encore—a Catalan folk song of his own arrangement named "Song of the Birds."

There was another rising ovation. Mr. Casals embraced his pianist. They shook hands all round, then retired backstage. Among those who greeted the two were Fritz Kreisler, now 83; Mischa Elman, Isaac Stern, Alexander Schneider, Leopold Mannes and Rose Bampton.

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NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,291,134
OCT 25 1958

Throng at U.N. Hails Performance by Casals

Spanish 'Cellist, 81, Last Played in U.S. Thirty Years Ago

By LINDESAY PARROTT

Special to The New York Times.

UNITED NATIONS, N. Y. Oct. 24—Pablo Casals, the world-famous 'cellist, was a star of the United Nations Day celebrations here today.

The Spanish-born musician has refused since the Spanish Civil War to perform in the continental United States because of the recognition by Washington of the Government of Generalissimo Francisco Franco. His last concert in the United States was in 1928.

This afternoon, however, Señor Casals performed in the General Assembly chamber of the United Nations—an international enclave. A concert has become a traditional part of United Nations Day.

The audience included United Nations delegates, New York and foreign music critics and music lovers who were able to force their way into the overcrowded chamber. The 81-year-old 'cellist received tumultuous applause.

With the restrained lighting of the chamber shining on his fringe of silver hair, Señor Casals bent lovingly over his eighteenth-century 'cello as he played Bach's Sonata No. 2 in

Continued on Page 2, Column 4

The New York Times (by Carl T. Gossett Jr.)

Pablo Casals plays his eighteenth-century 'cello during concert at the United Nations

representatives of the East and West on disarmament.

Shortly before 1 P. M. the chairman of the group, Dr. Miguel Rafael Urquia of El Salvador, declared the committee's proceedings closed until 10:30 A. M. Monday.

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D Minor, played by the American and Russian violinists Yehudi Menuhin and David Oistrakh. They were followed by the Indian musician Ravi Shankar, performing on the sitar, a stringed instrument.

The final part of the program came from Geneva, where the Orchestre de la Suisse Romande played the last part of Beethoven's Ninth Symphony, with a chorus and soloists from Britain.

MONITOR (FRONT PAGE) 10/25/58

ress Wirephoto

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N.Y. POST Oct 25

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Recently he was prevailed upon, however, to fly here from Europe to participate in this concert as an expression of his belief in the UN and its dedication to the cause of peace.

As Casals has called Bach "the supreme genius of music," it was fitting that he had chosen to play the composer's Sonata No. 2 in D Major for Cello and Piano, with his close friend and colleague pianist Mieczslaw Horszowski collaborating at the keyboard.

Dressed in a dark grey business suit instead of formal afternoon clothes, the 81-year old master played as he appeared — with profound dignity and simplicity. His intonation was impeccable his bow arm steady, his overall technical control authoritative. His attacks in the higher positions were clean and decisive. More important, his intense feeling for the music he played, suffused every bar. Occasionally he grunted and hummed a bit but this seemed a natural part of his own absorption. His lithe skin and modest manner belied, respectively his years and distinction.

CASALS

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The Boston Symphony, under the direction of Charles Munch, had opened the program with Honegger's Fifth Symphony. The musicians remained on-stage during Casals' performance. "We consider it a privilege," said a spokesman for the ensemble, as did undoubtedly the 3,200 overflow crowd in the hall. Hundreds who applied for tickets were disappointed. "Why we had to fight a black market," said one employee. Among those present were Mrs. Eleanor Roosevelt and such distinguished musicians as Fritz Kreisler and Rudolf Serkin.

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'Theme-Song of Protest'

Though Casals was not scheduled to play an encore, he followed the Bach with an unforgettable performance of a sombre, beautiful melody which he announced as a "Catalan Folk Song," (song of the birds.) unofficially we learned that, born in Catalonia, he considers this his "theme-song of protest" and inevitably concludes every concert with it.

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Called "The International Concert," the N. Y. program was part of a two-hour broadcast which was heard on four continents and which will be re-broadcast and televised again, Sunday at 11 a.m. The second half originated from Paris with Soviet violinist David Oistrakh and American violinist Yehudi Menuhin collaborating in the Bach Double Concerto for Two Violins, plus Ravi Shanker performing Indian music. The finale of Beethoven's Ninth Symphony, originating from Geneva under the baton of Ernest Ansermet, was the conclusion.

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HAILS USIC OF CASALS

Continued From Page 1, Col. 4

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"In the years that lie ahead the organization can continue and further develop these services, given the will and the understanding to infuse its prescribed methods with purposeful intent and to endow its peaceful procedures with sustained drive and direction."

Sharp Contrast

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Franco Passigli, a director of the United Nations radio division and a long-time friend of Señor Casals, escorted him.

3,500 in Audience

Because of the musical importance of the occasion, special measures were taken to admit the largest possible audience. The seating capacity of the General Assembly chamber usually is 2,200. By the removal of tables at the front of the hall, it was expanded to about 3,000.

Despite Señor Casals' disagreement with the Spanish Government, in the audience were José Felix de Lequerica y Erquiza, chief Spanish delegate; his wife and Diego Buigas de Dalmau, an alternate delegate.

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Step by step
ALL MAKES OF MOLDED SHOES REPAIRED
RALPH W. MERIANS
222 E. 57th St. • FAST SERVICE

HAILS
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Though Casals was not scheduled to play an encore, he followed the Bach with an unforgettable performance of a sombre, beautiful melody which he announced as a "Catalan Folk Song," (song of the birds.) unofficially we learned that, born in Catalonia, he considers this his "theme-song of protest" and inevitably concludes every concert with it.

Spain's ambassador to the UN, Don Jose Felix de Lequerica, was reported enroute to Washington to meet, ironically enough Spain's Minister of Defense, and therefore not able to attend the concert. The alternate representative, Diego Buigas de Dalmau, was in the audience.

Called "The International Concert," the N. Y. program was part of a two-hour broadcast which was heard on four continents and which will be re-broadcast and televised again, Sunday at 11 a.m. The second half originated from Paris with Soviet violinist David Oistrakh and American violinist Yehudi Menuhin collaborating in the Bach Double Concerto for Two Violins, plus Ravi Shanker performing Indian music. The finale of Beethoven's Ninth Symphony, originating from Geneva under the baton of Ernest Ansermet, was the conclusion.

The Paris and Geneva programs, however, were not heard in the General Assembly hall. Here, the concert concluded with Brahms' Fourth Symphony stirringly rendered by the Bostonians. Prior to Casal's performance, Secretary-General Dag Hammarskjold spoke a few words regarding the aims and achievements of the UN in "narrowing the premises of war and conflict as well as broadening the base of harmonious action . . . may the music we hear today help to renew our will and refresh the comprehension for these ends."

For many of us, the presence of Casals and the exalted purity of his playing, represented the highest artistic expression of this will.

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 28 1958

Casals at United Nations—

Cellist Plays in Honor of UN Anniversary

Radio-TV

By Harold Rogers
New York

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Journal (e)
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OCT 25 1958

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MUSICAL LEADER
CHICAGO, ILL.

NOV 1958

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Martzy, violin; Dec. 26-27, Fritz Rei
conductors, Morely Meredith, baritone, and New
Orchestra Chorus. (Because Christmas and New
fall on Thursday, the Thursday Evening Concerts will
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ALICE STEPHENS
VOICE
Director of the Stephens Singers
Chicago Conservatory, 64 E. Van Buren St., Chicago 5, Tel: HArrison 7-0500

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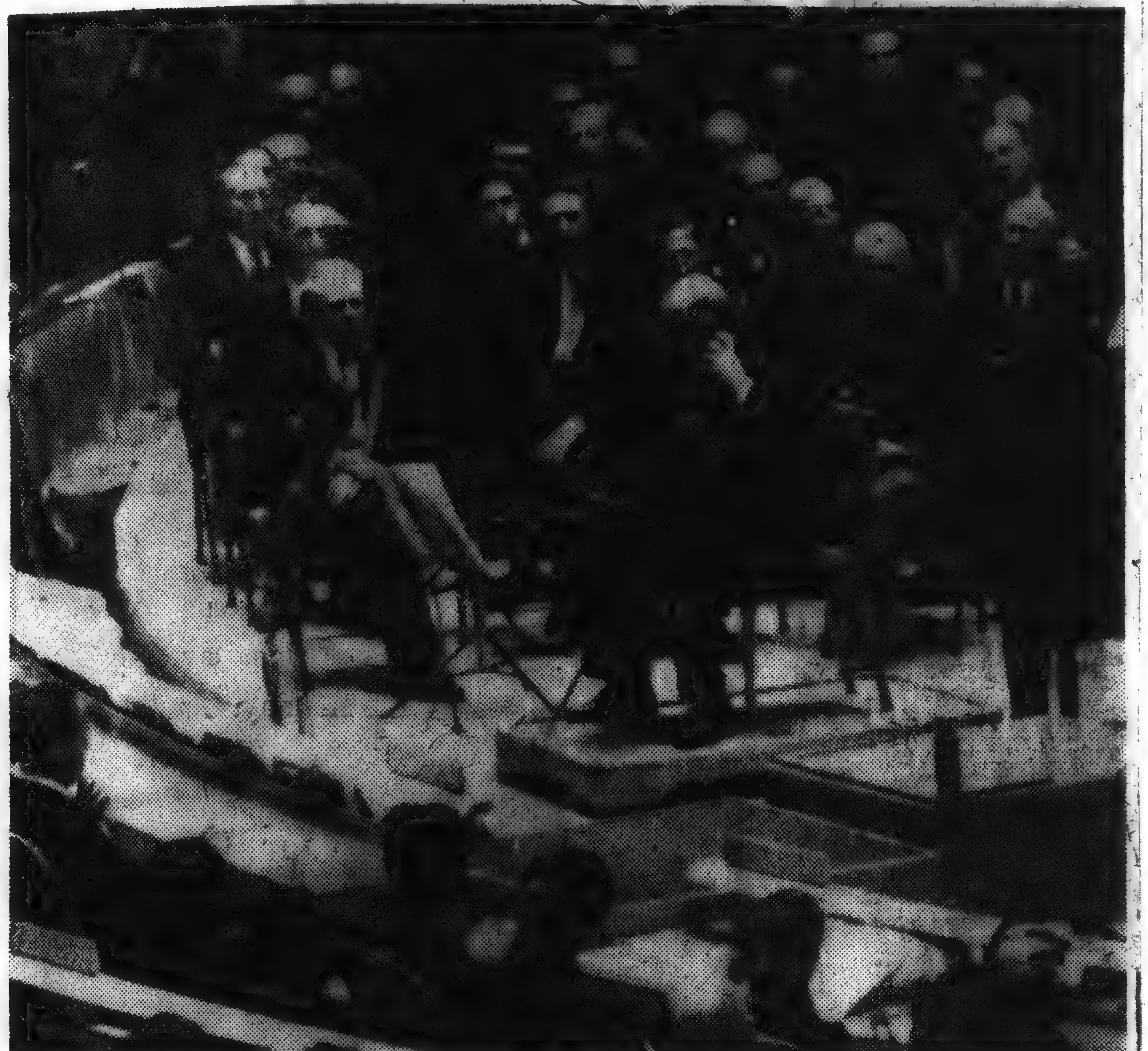
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

OCT 25 1958

Casals and Boston Orchestra Join In Historic Broadcast From U.N.



UPI Telephoto

World-famed cellist Pablo Casals performs with Boston Symphony Orchestra before United Nations 13th anniversary gathering. It was Casals' first appearance in the U.S. in 30 years.

By JAY C. ROSENFELD

FOR THE LARGEST radio audience in history—according to the master of ceremonies who introduced Dag Hammarskjold yesterday afternoon on the occasion of the 13th anniversary of the founding of the United Nations—a program to fit the event had to be devised. The performers, the places which were the sources of the broadcast, and the music performed were a combination fittingly unique.

Coming to the United States after an absence of 30 years, Pablo Casals, the venerated 82-year-old Spanish cellist, the master to whom all musicdom bows in homage, came to perform, with pianist Mieczyslaw Horszowski, the Bach D major sonata, No. 2. The Boston Symphony Orchestra, under Charles Munch, played the Honegger fifth symphony, and then, switching to Paris, Yehudi Menuhin and David Oistrakh played the Bach double violin concerto, with the chamber orchestra of Radio France. Then the noted Indian musician, Ravi Shankar, participated, and still again moving on, to Geneva, the *Orchestre de la Suisse Romande* played the choral movement of the Beethoven ninth symphony.

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ARTHUR HONEGGER was guest composer on the composition faculty of the Berkshire Music Center in 1947. It was here in Lenox that he suffered his first serious heart attack which he was, however, to survive eight years in moderate strength, active enough to have composed, among other things, his fifth symphony, which the Boston Orchestra made the trip to New York to play.

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Register (e)
TORRINGTON, Conn.
Independent Republican
Circ. 10,814

OCT 25 1958

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729
OCT 24 1958

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UN Airs Hymn of Peace

By Mary Hornaday
United Nations, N.Y.

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In connection with his appearance here, Casals has proposed that Beethoven's Ninth Symphony, which has become a "symbol of love," be performed throughout the world "as another prayer through music for the peace that we all desire and wait for." He called on his fellow musicians everywhere each to put "the purity of his art at the service of mankind in bringing about fraternal and enlightened relationships between men the world over."

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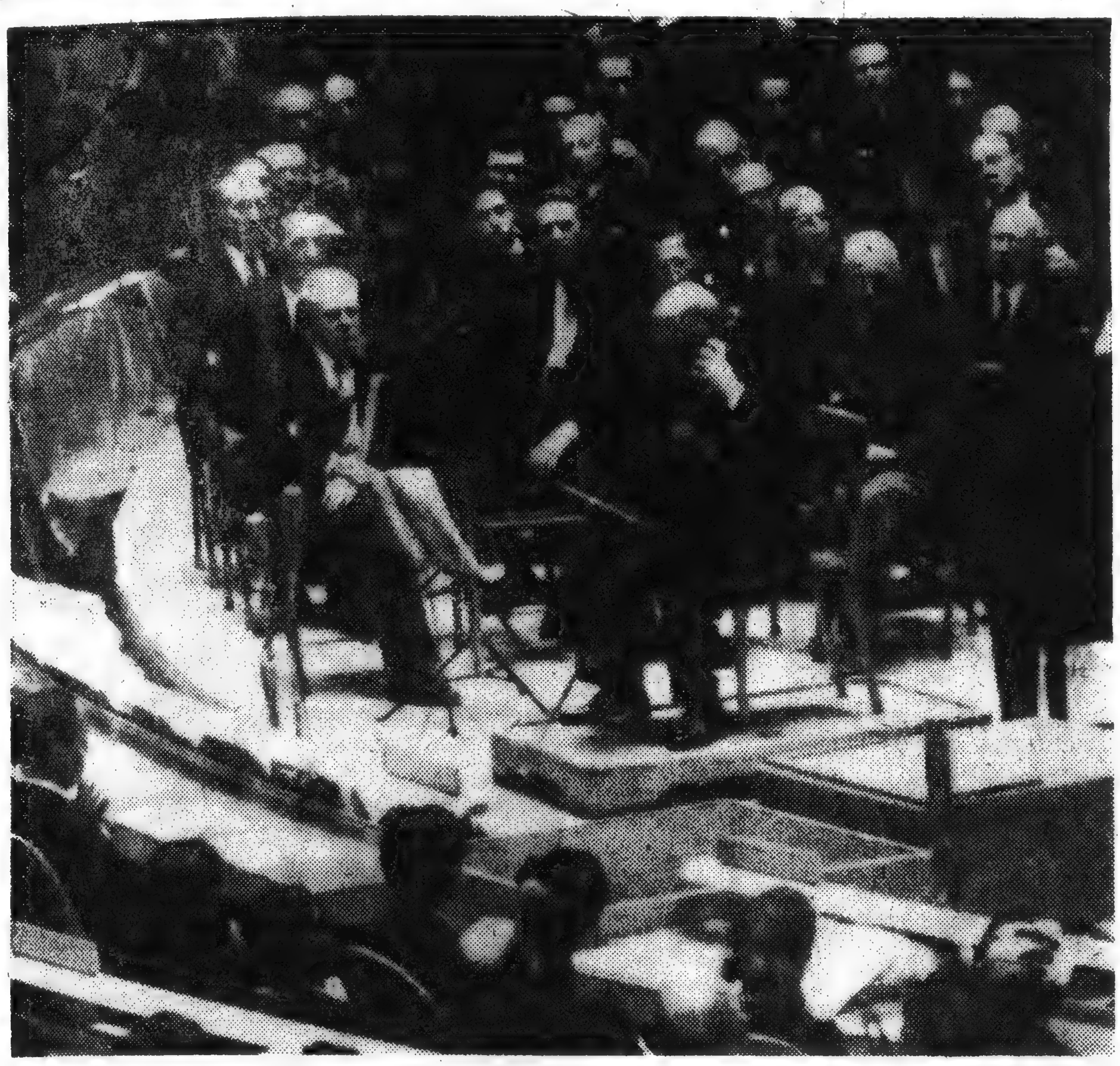
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

OCT 25 1958

Casals and Boston Orchestra Join In Historic Broadcast From U.N.



UPI Telephoto

World-famed cellist Pablo Casals performs with Boston Symphony Orchestra before United Nations 13th anniversary gathering. It was Casals' first appearance in the U.S. in 30 years.

By JAY C. ROSENFELD

FOR THE LARGEST radio audience in history—according to the master of ceremonies who introduced Dag Hammarskjold yesterday afternoon on the occasion of the 13th anniversary of the founding of the United Nations—a program to fit the event had to be devised. The performers, the places which were the sources of the broadcast, and the music performed were a combination fittingly unique.

Coming to the United States after an absence of 30 years, Pablo Casals, the venerated 82-year-old Spanish cellist, the master to whom all musicdom bows in homage, came to perform, with pianist Mieczyslaw Horszowski, the Bach D major sonata, No. 2. The Boston Symphony Orchestra, under Charles Munch, played the Honegger fifth symphony, and then, switching to Paris, Yehudi Menuhin and David Oistrakh played the Bach double violin concerto, with the chamber orchestra of Radio France. Then the noted Indian musician, Ravi Shankar, participated, and still again moving on, to Geneva, the *Orchestre de la Suisse Romande* played the choral movement of the Beethoven ninth symphony.

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#10

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SATURDAY REVIEW
NEW YORK, N.Y.
W. 169,511

NOV 8 1958

MUSIC TO MY EARS

Casals, Loyalist—Ashkenazy—Tebaldi in "Tosca"

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Whatever the juridical aspects, Casals made a momentous musical occasion of a concert broadcast to the largest public which had ever heard a single musical event. And he made his own private symbol of it by again playing the D major sonata (No. 2) of Bach, which had been the focus of attention when he last played in New York on February 26, 1928, in Town Hall. The pianist then was Nicolai Mednikoff, the one now Mieczyslaw Horszowski of many memorable collaborations. To say that Casals improves with age may seem merely polite or even verbiage, but he earned the accolade with a performance more secure than when heard in Perpignan in 1953.

Meticulous preparation was evident in the beautifully controlled phrases (once he had played himself into concert concentration) with that purity of sound and flexibility of accent which have been his stylistic mark for fifty years. One could see (even more acutely in the Sunday reprise on TV) all those refinements of fingering, bowing, and positional placement which gave the cello a new personality in his hands. Among many details was a long-held low B near the end of the adagio in which the eye could see the bow change, but the ear could not detect a break. This would have been a notable feat for a man in the prime of middle years; it attested (at eighty-two) to miraculous coordination and magnificent self-confidence. With such physical power at his command, it may be assumed that this was Bach of Casals's always lofty standards, potent vigor, and vibrant meaning. Horszowski's piano-playing was worthy of an occasion in which Richard Burgin, concertmaster of the by-sitting Boston Symphony, rose from his seat to turn Casals's pages, and Fritz Kreisler, Isaac Stern, Renata Tebaldi, and Rudolf Serkin were among the applauding listeners. There were also stirring performances by the orchestra under Charles Munch of the hardbitten but purposeful Fifth Symphony of Honegger and the Fourth of Brahms.

VLADIMIR ASHKENAZY, the young Russian winner of the 1956 Brussels piano competition who made his Carnegie Hall debut on the evening of the same day, is the rare kind of new talent who plays simple, expressive, heartfelt music as well or even better than he does the flashy intricate kind (which, by the way, he plays well enough). In and around such showpieces as Liszt's "Mephisto" waltz and the E major scherzo of Chopin he showed himself capable of a luscious singing tone, real coloristic detail, and a fine sense of melodic phrasing in the quieter portions of Rachmaninoff's "Variations on a Theme of Corelli" and the Brahms-Handel set. To this taste, Ashkenazy is a musical personality of broader, more personalized feeling than his senior colleague Gilels, not so severely disciplined in his musical approach. He is, at twenty-one, not yet at the fulfilment stage to sustain the Brahms variations on a mounting continuity from beginning to end, but these are limitations of experience, not talent. His abundant gifts have been brought to a high pitch of effectiveness by his mentors without throttling the impulses of a truly poetic pianist.

IN a week of varied piano performance, some of the most musical was heard from Eugene Istomin as soloist in the Schumann concerto with the New York Philharmonic Orchestra and Leonard Bernstein in Carnegie Hall. There was little in Istomin's conception of this work to which one could enter objection and much for which the listener was enjoyably grateful. What marred total pleasure were little maladjustments of emphasis within the congruous frame, a misapplied accent or dynamic stress that erupted in a flowing sequence. Paraphrasing one of the late Richard Strauss's remarks about conductors, one might suggest to

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NEW YORK, N.Y.
HERALD TRIBUNE

Herald Tribune photo by Ted Kell

MARKING UNITED NATIONS' THIRTEENTH BIRTHDAY—Cellist Pablo Casals playing in the U. N. General Assembly hall yesterday. In the background are members of the Boston Symphony, which was also on the program.

STERLING,
JOURNAL-A
D. 5,977
OCT

Casals Plays Here 1st Time in 30 Years

In Concert To Mark U. N. Day

By John Molleson

UNITED NATIONS, N. Y., Oct. 24.—After an absence of thirty years, Pablo Casals returned today to the New York concert stage to help the U. N. celebrate its thirteenth birthday, and to show music's power to unite all men.

His performance of a Bach Sonata for Cello and Piano, in the vast hall of the U. N. General Assembly, held 3,000 listeners spellbound, and must have had the same effect among millions who heard him through an international radio hook-up linking seventy-four nations.

The eighty-one-year-old cellist, whose opposition to the forces of totalitarianism in Spain once led him to renounce all public appearances, agreed to give this public recital to express his dedication to the U. N. and to the cause of peace.

Speaks of Nuclear Danger

In a printed statement made available at the concert, Mr. Casals spoke of the continuing "nuclear danger" and its threat to the life and spirit of mankind. All who believe in the dignity of man, he said, should act "to bring about a deeper understanding among peoples and a sincere rapprochement between conflicting forces."

Mr. Casals said his own moral attitudes and his self-imposed "restrictions" were unchanged, but he appealed to all musicians "to put the purity of their art at the service of mankind in bringing about fraternal and enlightened relationships between men the world over."

At a U. N. Day concert in Paris, David Oistrakh of the Soviet Union and Yehudi Menuhin, of the United States, stood side by side as violin soloists in Bach's Double Concerto in D minor; and in Geneva Ernest Ansermet, leading the Orchestre de la Suisse Romande, played Beethoven's "Ode to Joy." Portions of all three concerts were heard in the U. N. Day broadcast.

After the victory of General

See CASALS—Pg. 6, Col. 8

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VLADIMIR ASHKENAZY, the young Russian winner of the 1956 Brussels piano competition who made his Carnegie Hall debut on the evening of the same day, is the rare kind of new talent who plays simple, expressive, heartfelt music as well or even better than he does the flashy intricate kind (which, by the way, he plays well enough). In and around such showpieces as Liszt's "Mephisto" waltz and the E major scherzo of Chopin he showed himself capable of a luscious singing tone, real coloristic detail, and a fine sense of melodic phrasing in the quieter portions of Rachmaninoff's "Variations on a Theme of Corelli" and the Brahms-Handel set. To this taste, Ashkenazy is a musical personality of broader, more personalized feeling than his senior colleague Gilels, not so severely disciplined in his musical approach. He is, at twenty-one, not yet at the fulfilment stage to sustain the Brahms variations on a mounting continuity from beginning to end, but these are limitations of experience, not talent. His abundant gifts have been brought to a high pitch of effectiveness by his mentors without throttling the impulses of a truly poetic pianist.

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Herald Tribune photo by Ted Kell

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BROADWAY POSTSCRIPT

Reunions That Don't Reune

"The Pleasure of His Company," by Samuel Taylor and Cornelia Otis Skinner, is a tepid comedy which only succeeds by comparison with the other shows that have gotten us off to Broadway's dreariest season in years. The play's central figure is Pogo Poole, "an aging adolescent" who after fifteen years of international playboying returns to be present at his daughter's wedding. The formalities of civil behavior between this charming amoralist, his daughter's stepfather and his ex-wife give opportunity for amusing talk and comic reaction. Indeed, as long as Pogo can attack the moralists on behalf of his purely hedonistic existence the play is entertaining.

But when the advantage shifts and Pogo suffers a setback in his efforts to seduce his daughter, the play stalls. And the ending, when the daughter decides to postpone her marriage and go off with her father alone for a yacht cruise on the Mediterranean, leaves us confused. Through the character of the girl's philosophizing grandfather, it has been suggested that modern young ladies of twenty-one should set out to have the time of their lives and then breed at a time of their own choosing. Does this time of their lives include possible incest with their fathers? The play evades the question. Its weak conclusion leaves the theatregoer empty-headed.

Cyril Ritchard's Pogo is brilliant when he is sophisticated, self-centered and witty and only nominally satisfactory when he is accepting his comeuppance. Walter Abel is explosively funny as the stepfather who cannot suppress his annoyance at Pogo's irresponsible behavior. Charles Ruggles remains hilariously aloof as the dry grandfather who likes to throw radical bombs in complacent living rooms. George Peppard's angry fiance is so forcefully played that we question Jessica's decision to postpone her marriage with a man he has so completely exposed. Here was the place for the playwrights to defend the life of pleasure with the same skill Noel Coward did in "Present Laughter." The audience may not be convinced that Pogo is right, but it should be convinced he is. One suspects that "The Pleasure of His Company" may have been a better play before it decided to be pleasant company.

AFTER five seasons, the Phoenix Theatre has at last made up its mind to become a theatre with character. To do this, it has hired as permanent resident director Stuart Vaughan, the young man who managed to give Shakespeare-in-Central-Park distinction and force. Mr. Vaughan may have a similar success at the Phoenix, but it will be a race with the theatre's dwindling supply of [illegible] financing which cannot kee[illegible] atre going beyond thr[illegible] season. Any reader[illegible] quired a faith in M[illegible] his work in C[illegible] by subscrib[illegible] Phoenix [illegible]

… you aren't … a little faster." …ed his four weeks …ng performance of De… Iberia," relocated to come … in the sequence of "Images pour Orchestra." The American music of this sequence was Chadwick's "Melpomene" overture and Foote's "Night Piece for Flute and Strings," the latter made memorable by John Wummer's beautiful performance of the solo part.

IT WAS off with the new, on with the old at the "Tosca" which opened Rudolf Bing's ninth season as general manager of the Metropolitan Opera. For those who pay attention to the stage rather than the foyers on such occasions, there was promise of novelty enough in the return of Renata Tebaldi after a full season's absence, working with such able associates as Mario del Monaco and George London under the direction of Dimitri Mitropoulos. A box-office take of $85,000 would give enough sense of the new, otherwise, to offset some old variations on the old theme of who was wearing what.

Mitropoulos has directed some stirring "Toscas" since his first in 1955, but this was not one of them. He seemed to share the view of the audience that an opening night is an occasion for singers to renew acquaintance with their public, indulging del Monaco and Tebaldi in whatever lengths they chose to prolong their ecstacies (London is too sound an artist to make an issue merely of sound).

Miss Tebaldi received a tempestuous welcome at her entry and a tumult of "Bravas" for a "Vissi d'arte" that began slowly, arching to a leisurely climax in which power was more a factor than eloquence. In between there was a glow on the voice from the middle of the first act duet onward, a fulness and control that were good to hear, if not productive of the theatrical illusion that makes a Tosca convincing. The youth and good looks she brings to the part are all in her favor; the lack of subtlety or growth in dramatic detail not much in the listener's. Hard use is beginning to show in the sound of del Monaco's tones, which were never really suited for Puccini at their best. London's Scarpia is clearly meant to combine the suave with the diabolical, but his fine appearance and good dramatic action are not yet sustained by the artful vocal detail to make it all consistent. There was, in sum, no single reason to term this a bad "Tosca," but a variety of reasons why it wasn't a very good one.

What was described as a "premiere" performance of a revised version of Benjamin Britten's "The Rape of Lucretia" was offered by the New York City Center Opera as the last of its seasonal novelties. Those who had heard the work ten years ago, just around the corner in the Ziegfeld Theatre, had to listen closely to discover what consequential revisions, other than the use of a larger pit orchestra than the chamber one of old, had been made. The larger orchestra (the idea of conductor Julius Rudel rather than Britten, though the composer concurred in it) filled in some lacunae in the vocal parts and added substance to the best music in the score (such as the "Ride of Tarquinius"). John Daggett Howell's staging also struck me as more fluid than the predecessor version, especially in putting the parts called Male (David Lloyd) and Female Chorus (Brenda Lewis) in closer relationship to the action.

However, these and the others (William Chapman as a rough-hewn Etruscan Prince, Frances Bible as an appealing Lucretia, Ruth Kobart as the nurse, and Lee Venora as a pert maid) were singing the same music as before. This is too much a mixture of the artful and the arty, the colorful and the merely illustrative to sustain interest. Ronald Duncan's version of Andre Obey's play has its own fair share of burdensome moments, including such statements as "Women are all whores by nature," or the silly-sinister "His manner is too polished for his purpose to be good." Taken together, the effort expended on "The Rape," including Andreas Nomikos's settings, might have been more to the advantage of something which deserved revival as well as revisal. Rudel put forth his usual fine effort on the podium.

IT would seem of little consequence whether a quartet played Bartok after Mozart or Mozart after Bartok so far as the end-result was concerned; it should be good or otherwise according to the abilities of the players involved. However, a recent session in the multiple series being given in Carnegie Recital Hall by the Fine Arts Quartet of Chicago suggested otherwise.

The opening Bartok No. 4 was played with fervor, understanding, and a precise sense of the rough-textured sound appropriate to it. But the following Mozart B flat found the players still hitting out for the force appropriate to Bartok, with a rather tense, unstable result, and more than a little fuzzy intonation. Perhaps if Mozart had preceded Bartok, the results would have been otherwise.

—IRVING KOLODIN.

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NOV 8 1958

MUSIC TO MY EARS

Casals, Loyalist—Ashkenazy—Tebaldi in "Tosca"

A SPANISH (more precisely, Catalonian) cellist playing German music to the accompaniment of a Polish pianist gave a practical demonstration of high-level international cooperation in observance of the thirteenth annual United Nations Day at its headquarters in New York. Returning to New York after an absence of thirty years, Pablo Casals rendered an act of homage to its principals even higher on the moral scale than stubborn adherence to his own resolve not to play in countries which might have resisted Franco's dictatorship. A loyalist to the last, Casals remained loyal to his own position, for the U.N. by treaty is international soil, not American.

Whatever the juridical aspects, Casals made a momentous musical occasion of a concert broadcast to the largest public which had ever heard a single musical event. And he made his own private symbol of it by again playing the D major sonata (No. 2) of Bach, which had been the focus of attention when he last played in New York on February 26, 1928, in Town Hall. The pianist then was Nicolai Mednikoff, the one now Mieczyslaw Horszowski of many memorable collaborations. To say that Casals improves with age may seem merely polite or even verbiage, but he earned the accolade with a performance more secure than when heard in Perpignan in 1953.

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OCT 25 1958

Casals Plays at the U. N.

(Continued from [illegible] one)

issimo Francisco Franco in the Spanish Civil War, Mr. Casals vowed never to perform in public again until the Spanish dictator had relinquished power in favor of a democratic government.

Exiling himself voluntarily, Mr. Casals took refuge first in the town of Prades, on the French side of the Pyrenees, where in 1950 he directed a festival in honor of Johann Sebastian Bach. The cellist is now a part-time resident of Puerto Rico. Mr. Casals has appeared [illegible] festivals in both places, but the concert today marked his return to the international concert stage, and possibly his last appearance before a world audience.

Among those who heard and applauded him today was Spain's second-ranking U. N. delegate, Don Diego Buigas de Dalmau.

Mr. Casals' recital was an occasion for joy among his friends in New York, and a number of them were invited to the concert by Secretary General Dag Hammarskjold. One of those who attended was the master violinist, Fritz Kreisler,

Hammarskjold Speaks

In his U. N. Day statement, delivered during the concert, Mr. Hammarskjold made occasional use of the language of music. He expressed a conviction that the U. N. can "narrow the premises of war and conflict, and broaden the base of harmonious action." And he said:

"Never in history have both the perils of discord and the possibilities of co-operation been clearer than they are today. With the political alternatives thus sharpened, the co-operation for which the U. N. provides such great possibilities acquires widely extended significance."

The Secretary General extended "homage and thanks" to the artists "who speak to us today of those things that can be told in music's universal tongue."

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STERLING, COLO.
JOURNAL-ADVOCATE
D 5 977

OCT 28 1958

Post Scripts

By ANNA C. PETTEYS

Anne Guthrie, back in New York after six months in England, has written her impressions of UN's birthday.

Says Anne Guthrie

"The event that brings us together today," said the Secretary General, "is the thirteenth anniversary of the birth of the United Nations."

The great hall was silent as he spoke, every seat was taken, people were standing wherever they were permitted to do so, while scores waited dejectedly in other parts of the building hoping that some unexpected twist of fortune might give them a ticket so that they might help celebrate this thirteenth birthday as the U. N. entered its "teens"

All day messages had come from Presidents and Prime Ministers of many countries, to the Secretary General, and what was most significant to many who crowded the Assembly Hall was the knowledge that the world famous "cellist, 81 years of age, Pablo Casals had come to play, had come to express his concern for the world of today in the universal language of music.

At three o'clock the celebration opened with the Boston Symphony Orchestra led by Charles Munch, playing Honegger's Symphony No. 5. Then Dag Hammarskjold went forward onto the platform and as he spoke reminded the audience, made up of delegates from over eighty countries, that the Charter of the United Nations when it was written in 1945 had the background of a "war of global dimensions and destructiveness." However in "the thirteen years that it has been available to governments, the machinery of the United Nations has shown itself capable, more than once and in more ways than one of narrowing the premises of war and conflict as well as broadening the base of harmonious action." And he added "'in the years that lie ahead the organization can continue and further develop these services, given the will and the understanding to infuse its prescribed methods with purposeful

The Secretary General speaking for all who listened, a great distinguished audience with representatives from all over the world, said as he closed his United Nations Day statement, "To the outstanding artists who speak to us today of those things that can be told in music's universal tongue, I offer our homage and our thanks."

#8 70

Casals Returns to New York To Play at United Nations

The renowned Spanish cellist, Pablo Casals, returned to the United States for the first time in 30 years to take part in the United Nations Day concert in the General Assembly chamber of the U.N. on Oct. 24.

Despite his age (81), this remarkable musician displayed the vigor and alertness of a man 20 years younger. With Mieczyslaw Horszowski, he played Bach's Sonata No. 2 in D major for cello and piano, and the complete accuracy of his intonation, the flexibility of his bow-arm, indeed the youthful perfection of his whole technique were marvels to behold. More important than any of thes however, were the wonderful repose the perfectly shaped phrases, and the deep artistic penetration which reaffirmed his eminence as one of the greatest of living musicians. One could scarcely hope to hear this music played with such a combination of simplicity, warmth and exquisite taste.

The Boston Symphony, which also appeared on the program, remained on the stage to listen to Mr. Casals, and Richard Burgin, the concertmaster, found himself cast unexpectedly in the role of page-turner. When Mr. Casals nodded to him meaningfully the first time, Mr. Burgin looked a bit startled but jumped up and got the page turned just in time. Thereafter he anticipated the turnings as well as he could. An audience of over 3000, including many standees, awarded the cellist a standing ovation and he rewarded them in return with an encore in the form of an arrangement of his own of a ful little Catalan folk melody.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 326.478 S. 529.715

OCT 25 1958

Casals Plays at the U. N.

(Continued from one)

issimo Francisco Franco in the Spanish Civil War, Mr. Casals vowed never to perform in public again until the Spanish dictator had relinquished power in favor of a democratic government.

Exiling himself voluntarily, Mr. Casals took refuge first in the town of Prades, on the French side of the Pyrenees, where in 1950 he directed a festival in honor of Johann Sebastian Bach. The cellist is now a part-time resident of Puerto Rico. Mr. Casals has appeared festivals in both places, but the concert today marked his return to the international concert stage, and possibly his last appearance before a world audience.

Among those who heard and pplauded him today was ain's second-ranking U. N. gate, Don Diego Buigas de au.

Casals' recital was an occasion for joy among his friends in New York, and a number of them were invited to the concert by Secretary General Dag Hammarskjold. One of those who attended was the master violinist, Fritz Kreisler,

Hammarskjold Speaks

In his U. N. Day statement, delivered during the concert, Mr. Hammarskjold made occasional use of the language of music. He expressed a conviction that the U. N. can "narrow the premises of war and conflict, and broaden the base of harmonious action." And he said:

"Never in history have both the perils of discord and the possibilities of co-operation been clearer than they are today. With the political alternatives thus sharpened, the co-operation for which the U. N. provides such great possibilities acquires widely extended significance."

The Secretary General extended "homage and thanks" to the artists "who speak to us today of those things that can be told in music's universal tongue."

SATURDAY REVIEW
NEW YORK, N.Y.
W. 169,511

NOV 8 1958

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was waiting for, amid great applause, the audience rose to its feet as an elderly man entered with his 'cello. He acknowledged their applause, took his seat looked over the great hall, settled himself as silence filled the Assembly so often filled with a flood of words, and then Pablo Casals and Mieczyslaw Horzowski played mostly beautifully Bach's Sonata No. 2 in D Major for 'cello and piano. Again the audience rose and clapped until Senor Casals returned and played The "Hymn to Joy" from Beethoven's Ninth Symphony, a Catalan folk song which he calls, "Song of the Birds". He has urged that every city in the world with a symphony orchestra should play it on some special day of the year "as a prayer through music for the peace we all desire and wait for."

After a short intermission the Boston Symphony orchestra played again, this time the Symphony No. 4 in E. Minor by Brahms. As one listened to the beautiful music here in the Assembly of the United Nations in New York, it was fascinating to realize that parallel concerts were taking place in the UNESCO Headquarters in Paris and the U. N. Building in Geneva where famous violinits, an Indian sitar artist, a Swiss orchestra and English soloists were participating. The world was linked together with music through the great international broadcasts to 74 countries on this the thirteenth birthday of the United Nations.

The Secretary General speaking for all who listened, a great distinguished audience with representatives from all over the world, said as he closed his United Nations Day statement, "To the outstanding artists who speak to us today of those things that can be told in music's universal tongue, I offer our homage and our thanks."

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Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,231

OCT 28 1958

rossing the Channels

TED HOLMBERG

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Leading the parade, appropriately enough, was music in the form of the splendid United Nations Day concert, marking the 13th anniversary of the international body and featuring cellist Pablo Casals.

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U.N. cameramen shooting the concert were obviously well acquainted with Honegger's Fifth Symphony, for they consistently caught the right players as they were about to embark on a solo. This was a sensitive job of covering a concert, as good as has been seen on TV, as a matter of fact. The direction was fluid and a sense of movement was achieved which was remarkable.

The Boston Symphony Orchestra was conducted by Charles Munch.

Major event of the program was the appearance of Casals himself, his first appearance on an American stage in 30 years. He played Bach's Sonata and a Catalan folk song.

The 82-year-old Spaniard was the epitome of simplicity and sincerity and his interview with Daniel Schorr was really a joy to behold. Casals, when asked why he chose a composition by Bach, answered "Bach is my friend" and his face lit up. Be that as it may, Casals made many others through the program.

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Advertiser-Democrat
NORWAY, Maine
Weekly Independent
Circ. 4,250

NOV 5 1958

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Now America leads the world in an evolution of culture largely created by the Boston Symphony Orchestra, shortly before the 19th century. Sponsored by the best American minds that presented the best in the world program makers, conductors, and individual personnel, enchanced by presence of guest artists representing all nations. Perhaps the greatest influence for the good of music came from one of these artists who some 25 years ago I heard play the Boccarini Concerto for Cello, Monteau conducting, Pablo Casals, Cellist. The highest type of individual representing the universal language of music and the art of presenting the truth about it. There was no mistake of the U N in selecting the Boston Symphony for the world and Pablo Casals for art.

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"All nuclear experiments ought to be stopped altogether . . . It seems to me that all those who believe in the dignity of Man should act at this time in order to bring about a deeper understanding among peoples . . . The United Nations today represents the most important hope for peace. Let us give it all power to act for our benefit."

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The good and evil in music, I am practicing self induced trance. Don't wake me up. Yours for the joy in the advanced standard of music in America. —Bertrand Whitman.

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NEW YORK, N.Y.
DAILY NEWS
D. 2,079,423 S:3,480,905

OCT 25 1958

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Pablo Casals Triumphs During UN's TV Concert

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Pablo Casals

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Artistic Climax

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TRAVEL AGENT
NEW YORK, N.Y.
SEMI-MONTHLY 3,637

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Pablo Casals, solemn and intent on his music, rehearses in General Assembly before concert. At 82, the amazing Casals has fully recovered from heart attack in 1957. His third wife, Marita, is 22.

Casals and BSO Share Historic Program

Photographs and Text by Gus Manos

It was a memorable occasion, the 13th anniversary lebration of the United Nations. And though the

tonians played music of a Swiss, Honegger's Fifth Symphony, and a German, Brahms' Fourth Symphony.

Setting for the U.N.'s 13th anniversary program was the modernistic General Assembly hall. Here, the Boston Symphony rehearses under Charles Munch. During concert, the big hall was filled.

Pablo Casals, solemn and intent on his music, rehearses in General Assembly before concert. At 82, the amazing Casals has fully recovered from heart attack in 1957. His third wife, Marita, is 22.

After the concert, Casals meets backstage with old friends and makes new ones. At top, left, the master greets BSO Conductor Charles Munch. Top, right, he praises Doriot Anthony Dwyer, BSO first flutist, on her playing in Brahms' Fourth Symphony. Bottom, left, he talks with Miss Gertrude Robinson Smith of Stockbridge. Bottom, right, he embraces an old friend, Rudolf Serkin.

Casals and BSO Share Historic Program

Photographs and Text by Gus Manos

It was a memorable occasion, the 13th anniversary celebration of the United Nations. And though the great General Assembly hall was filled to capacity with delegates and guests from all over the world, the usual U.N. interpreters were not on hand, not needed—because music was the language of the day.

From Puerto Rico a gentle little man named Pablo Casals had come to play Bach. For the 82-year-old Casals, recognized as the world's foremost cellist, it was a reunion with America after an absence of 30 years. From Boston came Charles Munch and the Symphony, honored for the third time with an invitation to perform at the United Nations. The Bostonians played music of a Swiss, Honegger's Fifth Symphony, and a German, Brahms' Fourth Symphony. Then Pablo played.

Afterward, in a little backstage room just below the great U.N. emblem, warm reunions and meetings took place. The names of those present read like a musical "Who's Who": Munch, Casals, Horzowski, Serkin, Stern, Elman, Kreisler, Alexander Schneider and Eugene Istomin.

The concert was broadcast to every country of the world. Once again music, the universal language, had shown mankind that there is a common bond.

An Exclusive Picture Report for The Eagle

Casals plays Bach and the world listens. The program was broadcast to many countries. U.N. Secretary-General Dag Hammarskjold, master of ceremonies, said the audience was the largest in radio history. Behind Casals are Richard Burgin, BSO concertmaster, and George Zazofsky, violinist.

As Casals finishes playing, members of the Boston Symphony press forward to congratulate the master and his accompanist, pianist Mieczyslaw Horzowski.

76

NEWSWEEK
NEW YORK, N. Y.

NOV 3 1958

7

TV-RADIO

The World Listened In

On a slightly raised platform in the softly lit General Assembly hall of the United Nations, packed to overflowing with a colorful audience, the gentle, rather sad-faced man in a dark gray business suit bent over his eighteenth-century Bergonzi cello and drew the bow firmly across the strings.

With his fluid first stroke one afternoon last week, master musician Pablo Casals broke a silence of 30 ye[illegible] so far as the continental U.S. [illegible]ed.

Long ago, Casals, now [illegible], had made a vow as a de[illegible]ish Loyalist not to pl[illegible] long as it officially recognized the Franco government.

Although Casals was on U.S. [illegible] special performance, he chose [illegible] in the international precincts [illegible] and he made it clear that he [illegible] as anti-Franco as ever. "If at my [illegible] have come here for this day," said Casals, "it is not because anything has changed in my moral attitude or in the restrictions that I have imposed upon myself and my career as an artist for all these years, but because today all else becomes secondary in comparison to the grave and perhaps mortal danger threatening all humanity. Never has the world been nearer to catastrophe than at this moment . . . confusion and fear have invaded the whole world . . . All nuclear experiments ought to be stopped altogether and I profoundly hope that the negotiations in the near future will end in an agreement that will make this possible."

Across the Seas Buttonholed by a U.N. friend several months ago, Casals had agreed to play at the annual U.N. Day concert on condition that he could state his views on the world situation. With the old master at the head of their roster of artists, the U.N. had proceeded to arrange one of the most impressive concerts ever heard anywhere. It included Charles Munch and the Boston Symphony, David Oistrakh, Yehudi Menuhin, and Ravi Shankar from Paris, and Ernest Ansermet and the Orchestre de la Suisse Romande from Geneva. It was the most widely broadcast musical event in history, with radio networks in 75 different countries tuned in. It was also the first ever carried on the new transatlantic cable. A TV version broadcast over the CBS-TV network included a brief interview with the venerable cellist. He explained again his decision to give the concert, this time somewhat more simply: "I thought that perhaps my modest contribution would do some good . . . I am not a politician. I am a musician and a human being."

Associated Press

Casals at the U.N.: A vow was put aside

If Casals' words on international affairs fell on some deaf ears at the U.N. (among those present at the concert were José Felix de Lequerica y Erquiza, chief Spanish delegate, his wife, and Diego Buigas de Dalmau, alternate delegate), his unsurpassed music drew a burst of tumultuous applause and three standing ovations.

Sitting quietly and with eyes closed most of the time, the Spanish-born virtuoso first played Bach's Sonata No. 2 in D major. After this beautiful performance, he announced an encore—"a folk song, a Catalan folk song"—which was his own arrangement of "Song of the Birds." Again the great hall echoed with deafening applause as the audience rose to acclaim the master.

Among the backstage visitors to Casals after the concert was 83-year-old Fritz Kreisler, one of the world's great violinists who once called Casals the greatest string player who ever drew a bow. The two old friends embraced each other warmly in a crowded office behind the Assembly hall.

Shortly after watching the TV rebroadcast of his performance in a friend's New York apartment, the resolute old humanitarian began preparations to return to his home in Puerto Rico, with his young wife, Martita, carrying both his convictions and his cello with him.

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Although Casals was on U.S. soil for this special performance, he chose to appear in the international precincts of the U.N. and he made it clear that he was as anti-Franco as ever. "If at my age I have come here for this day," said Casals, "it is not because anything has changed in my moral attitude or in the restrictions that I have imposed upon myself and my career as an artist for all these years, but because today all else becomes secondary in comparison to the great and perhaps mortal danger threatening all humanity. Never has the world been nearer to catastrophe than at this moment . . . confusion and fear have invaded the whole world . . . All nuclear experiments ought to be stopped altogether and I profoundly hope that the negotiations in the near future will end in an agreement that will make this possible."

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Associated Press

Casals at the U.N.: A vow was put aside

LIFE MAGAZINE
NEW YORK, N. Y.
Circ. W. 5,714,310

NOV 10 1958

Great Occasion for Old Masters

For U.S. music lovers it was a long-awaited occasion. After 30 years, Pablo Casals had come to play in the U.S., breaking an embargo he had imposed on himself because the U.S. recognizes Franco and the great Spanish cellist hates Franco's regime. For Casals, the concert was also the occasion for a long-delayed reunion. Almost as soon as he arrived in New York, he rushed to see Fritz Kreisler, a friend he had not seen for 30 years. The two great old musicians, the 81-year-old cellist and the 83-year-old violinist, talked over their last times together, the days in England when they gave a series of still-remembered concerts—and one that brought from Kreisler the remark that Casals was "king of all string players."

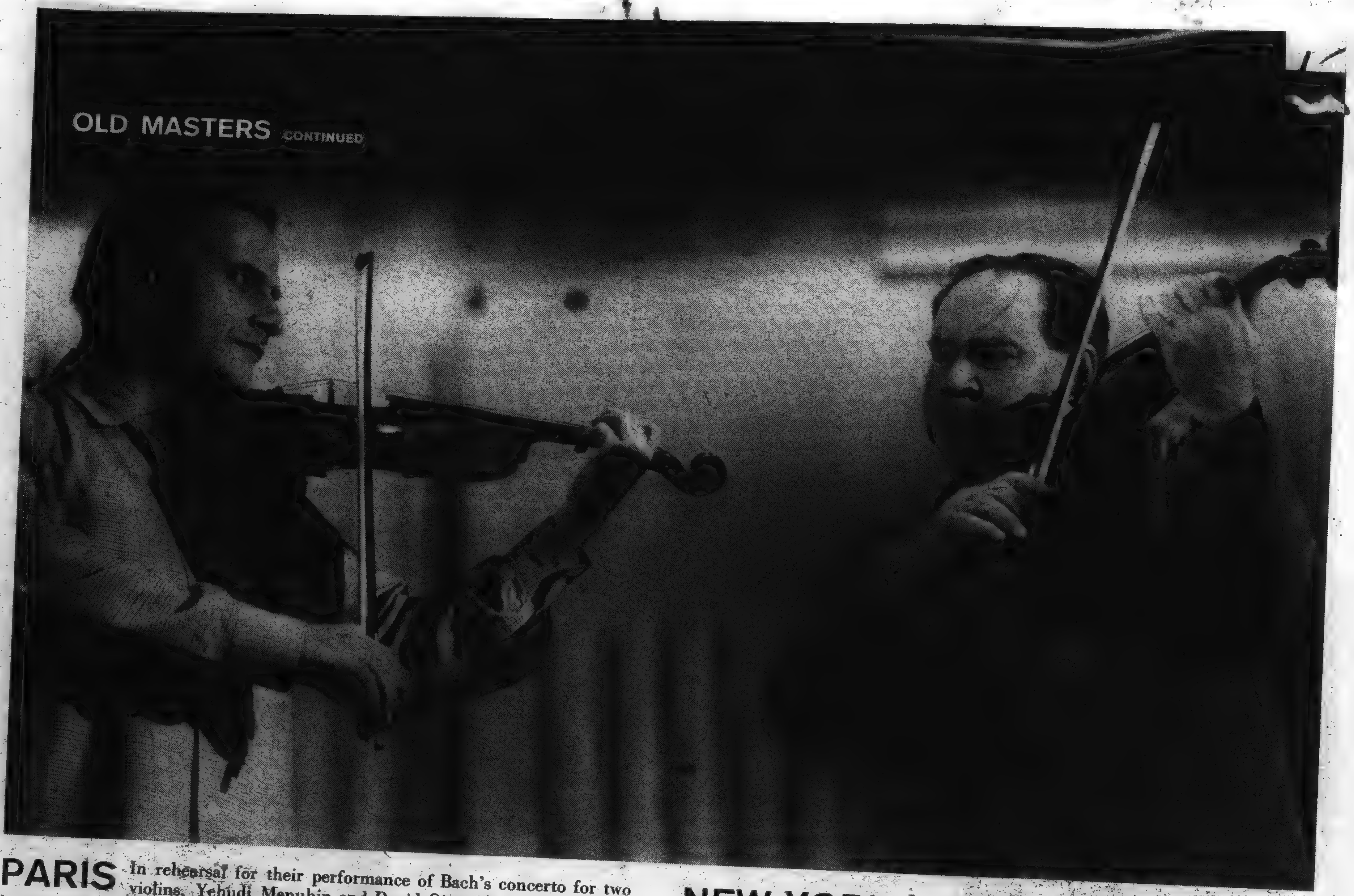
With that happy reunion over, Casals went on to play at the United Nations in an intercontinental concert opened by the Boston Symphony Orchestra, seen on CBS television over the U.S. and heard by radio all over the world. "Bach is my best friend," Casals said, and to show the force of that long-standing friendship he played Bach with a dexterity that age has not lessened and with the masterful style no cellist alive can match. After Casals, the two-hour-long broadcast switched to Paris where the Russian violinist David Oistrakh and the American Yehudi Menuhin carried on with more Bach, then switched to Geneva where the program ended with a performance of Beethoven's *Ninth Symphony*.

OLD FRIENDS MEET before the U.N. concert as Casals and Kreisler talk of their last performances together in London in 1927. Pair toured England playing Brahms *Double Concerto*. Work begins with a cello passage which Kreisler said Casals played so beautifully that he could hardly come in with the violin part.

CONTINUED

LIFE MAGAZINE
NEW YORK, N. Y.
Circ. W. 5,714,310

NOV 10 1958



PARIS In rehearsal for their performance of Bach's concerto for two violins, Yehudi Menuhin and David Oistrakh work out before broadcast from the Salle Pleyel. Pair had previously played same work together in Bucharest, where they settled phrasing problems by conversing in German.

NEW YORK In performance in U.N., Casals plays Bach Sonata No. 2 in D Major on his Bergonzi cello. After it he played a Catalan folk tune, *Song of the Birds*, a favorite in the homeland he left in protest when Franco seized control and to which he has never returned.

LIFE MAGAZINE
NEW YORK, N.Y.
Circ. W. 5,714,310

NOV 10 1958

GENEVA For closing number of the U.N. international concert, Conductor Ernst Ansermet led the Orchestre de la Suisse Romande, the Société Chorale du Brassus Choeur des Jeunes de Lausanne and four vocal soloists through the rousing finale of Beethoven's *Ninth Symphony*. The broadcast, coming from the city's ornate Victoria Concert Hall, was attended by 1,800 invited guests. In his message to U.N. member nations preceding the concert, Pablo Casals spoke of Schiller's *Ode to Joy*, the *Ninth*'s mighty choral ending, as a "prayer through music for the peace that we all desire and wait for."

78

BALTIMORE, MD.
SUN (MORNING)
D. 196,725 S. 317,648
FEB 15 1959

W… …e By:

New England Newsclip Agency, Inc.
Boston 6 • Richmond 2-4200
Journal
R. I.

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omething
n Missed

…s made a surprising discovery about his own life

…over again, I would have made it a rule to read some poetry and listen to some music at least ever… week… The loss of these tastes is a loss of happiness, and may possibly be injurious to … intellect, and more probably to the moral character, by enfeebling the emotional part … our nature."

—Charles Darwin
author of "On The Origin Of Species"

United Nations

Meaning in Our Lives: The quotation above, taken from Darwin's autobiography, was chosen for our series by Lyman Bryson, former professor of education at Columbia University and moderator of a weekly radio program, "Invitation To Learning." Mr. Bryson says: "Darwin wrote these lines after a life filled with magnificent achievement in his own field, biology, but progressively poorer in other meanings. They are worth remembering in this age of excitement about science." The photograph shows Pablo Casals and the Boston Symphony acknowledging applause during a memorable concert at the United Nations.

78

ALTIMORE, MD.
N (MORNING)
96 725 S. 317,648
B 15 1959

Words To Live By:

ew England Newsclip Agency, Inc.
ox 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539
FEB 15 1959

Something Darwin Missed

One of the world's great scientists made a surprising discovery about his own life

"If I had my life to live over again, I would have made it a rule to read some poetry and listen to some music at least every week . . . The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature."

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81

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

OCT 19 1958

RICHARD BURGIN, Associate Conductor of the Boston Symphony, will lead the orchestra at the concerts on Oct. 23, 25

Burgin Conducts BSO

Richard Burgin, concertmaster and associate conductor of the Boston Symphony, will conduct the concerts in Symphony Hall Thursday at 2:15 p.m. and Saturday at 8:30. The afternoon concert will be advanced a day so that the orchestra may participate in a special concert at the United Nations in New York on Friday.

The program will consist of the Prelude and Toccata by Gardner Read; Study in Sonority by Wallingford Riegger; Bloch's "Solomon," with first cellist Samuel Mayes, as soloist, and the Fifth Symphony of Prokofieff.

Gardner Read's music and that of Riegger will be played for the first time at these concerts. Read, professor of composition and music theory at Boston University, composed his work in 1937. Riegger, now 73, will be present at these performances. He composed his music in 1927 for 10 violins in 10 parts, which can be multiplied at will. Mr. Burgin will use 40 violins.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

OCT 19 1958

Music Events This Week

Richard Burgin, Associate Conductor of the Boston Symphony Orchestra, will conduct the third pair of week end concerts Thursday afternoon at 2:15 and Saturday evening at 8:30. The Friday afternoon concert is being held on Thursday to enable the Orchestra to take part in a special concert at the United Nations in New York on Friday afternoon.

Mr. Burgin's Thursday and Saturday program will open with Gardner Read's "Prelude and Toccata." The work was written in 1937 and will be performed for the first time by the Boston Symphony at these concerts. Gardner Read is a professor of composition and music theory in the Boston University School of Music.

The program will continue with the first performance by this Orchestra of the "Study in Sonority" by Wallingford Riegger. This work, composed in 1927, was first performed at the Conservatory in Ithaca, New York, where the composer was a faculty member. It is scored for 10 violins in 10 parts, which can be multiplied at will. At the present performance Mr. Burgin will use 40 violins. Mr. Riegger, who is now 73 years of age, will be present for these concerts, which mark the first performance of any of his works by the Boston Symphony Orchestra.

Samuel Mayes, the first cellist of the Orchestra, will be soloist in Bloch's "Schelomo" (Solomon), Hebrew Rhapsody for Cello and Orchestra. This will be the first time Mr. Mayes has played this work with the Boston Symphony. Mr. Burgin will close the program with Prokofieff's Symphony No. 5, Opus 100.

The special trip to New York on Friday to play in the United Nations General Aseembly Hall is part of a world-wide observance of the thirteenth anniversary of the United Nations. Dr. Munch will conduct the Orchestra in Honegger's 5th Symphony, followed by a brief United Nations Day message from Dag Hammarskjold, Secretary General. Pablo Casals, the world famous cellist, maing his first appearance in the United States for many years, will play Bach's Sonata No. 2 in D Major for Cello and Piano. Mieczyslaw Horszowsi will be at the piano. This portion of the program will be part of a world-wide broadcast from the three cities.

The Broadcast will be heard in countries all over the world. WXHR-FM in Boston will present the concert at 11 p.m. Friday, the New Yor portion of the program will be televised in a 90-minute program over CBS-TV Sunday.

Christian Science Monitor (e).
BOSTON, Mass.
Independent
Circ. 158,729

OCT 17 1958

Modern Works To Be Heard At Symphony

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will conduct the third pair of weekend concerts on Thursday afternoon, Oct. 23, at 2:15, and Saturday evening, Oct. 25, at 8:30. The Friday afternoon concert is being held on Thursday to enable the orchestra to take part in a special concert at the United Nations in New York on Friday afternoon, Oct. 24.

Mr. Burgin's Thursday and Saturday program will open with Gardner Read's Prelude and Toccata. The work was written in 1937 and will be performed for the first time by the Boston Symphony at these concerts. Mr. Read is a professor of composition and music theory at Boston University.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

OCT 16 1958

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"Prelude and Toccata," opus 43, an earlier work by Boston University composer-in-residence Gardner Read developed around a 4-note theme, will be performed in two concerts at Symphony Hall by the Boston Symphony Orchestra under the direction of Richard Burgin.

The concerts, which will also be broadcast FM over WGBH, WEDK, WCRB, WAMC and WOXR, wiill take place on Thursday, Oct. 23, at 2:15 p. m. and Saturday, Oct. 25, at 8:30 p. m.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 21 1958

Burgin Leads Symphony

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The program will continue with the first performance by this orchestra of the "Study in Sonority" by Wallingford Riegger. This work, composed in 1927, was first performed at the Conservatory of Music.

New England Newsclip Agency, Inc
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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

OCT 23 1958

Richard Burgin To Conduct Today's Symphony Concert

Richard Burgin, Associate Conductor of the Boston Symphony Orchestra, will conduct the third pair of week end concerts on this afternoon, at 2:15 and Saturday evening, October 25 at 8:30.

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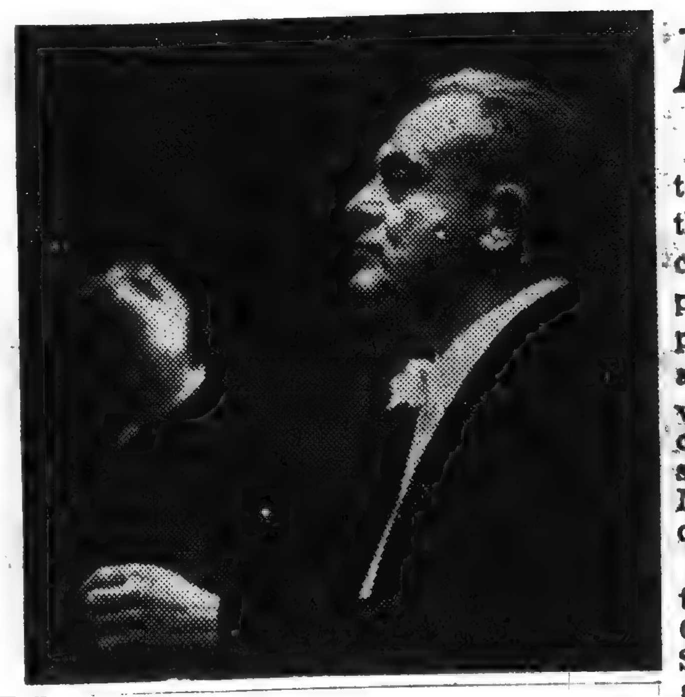
81

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

OCT 19 1958



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Christian Science Monitor (e).
BOSTON, Mass.
Independent
Circ. 158,729

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Independent Republican
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American (e)
BOSTON, Mass.
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Circ. 176,318

OCT 21 1958

Burgin Leads Symphony

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will conduct the third pair of weekend concerts.

Mr. Burgin's Friday and Saturday program will open with Gardner Read's "Prelude and Toccata." The work was written in 1937 and will be performed for the first time by the Boston Symphony at these concerts. Gardner Read is a professor of composition and music theory in the Boston University School of Music.

The program will continue with the first performance by this orchestra of the "Study in Sonority" by Wallingford Riegger. This work, composed in 1927, was first performed at the Conservatory of Music.

Boston Symphony Plays Composition by Riegger

Boston.—At long last, which is to say at the age of 73, Wallingford Riegger has had some of his music performed by the Boston Symphony. It fell to Richard Burgin, concertmaster and associate conductor, to effect this happy event with the "Study in Sonority" (composed in 1927) at Symphony Hall on Oct. 23. (The afternoon concert that week was advanced a day so that the orchestra might play for and at the United Nations on Oct. 24).

The "Study in Sonority" is a brief, condensed and altogether extraordinary piece, in ten parts for as many violins "or multiples thereof." Mr. Burgin chose to play it with 40 instruments, adding eight violas since we have but 32 strings. The work has stature because it is both highly organized in technical procedures and is full of passion and feeling, though harmonically sour as lemons. Mr. Riegger was present and was heartily received.

Mr. Burgin also gave us (for the first time at these concerts) the

(Continued on page 10)

Prelude and Toccata by Gardner Read, cosmopolitan and skillfully crafted music written 22 years ago; the big Fifth Symphony of Prokofieff in a very big sort of performance, and the "Schelomo" of Bloch, with Samuel Mayes, first cellist, taking the solo part.

Mr. Mayes's playing was glorious, a marvel of deftness and refinement, a magical play of tone like jewels upon velvet, of the utmost sensitivity in nuance, and unfailingly evocative of Solomon in all his eloquent magnificence.

A great change has been effected in the caliber of the Chicago Symphony by Fritz Reiner over his five years as music director. Matters are no longer as they were in the easy-going later days of Frederick Stock nor during the difficult interlude that lay between his death and the advent of Mr. Reiner. Mr. Reiner displayed his fine ensemble at Symphony Hall on Oct. 14 at a concert in the Boston University Celebrity Series. His program consisted of Berlioz's Overture, "The Corsair", done with genuine French brilliance; Brahms's Third Symphony, which boasted mellow clarity and went a little too slowly; and Strauss's "Ein Heldenleben".

Elena Kuprevicius, violinist, opened the third annual Baltic Concert Series at Jordan Hall, Oct. 17. Having a satisfactory technique, Miss Kuprevicius played with musical sense if not with any great personal warmth or power of projection. A rather harsh Sonata by the Lithuanian Julius Gaidelis was among the many substantial items of the program. Robert Evans was an able partner at the piano.

—Cyrus Durgin

BOSTON DAILY GLOBE—FRIDAY, OCTOBER 24,

BOSTON SYMPHONY ORCHESTRA

Burgin Introduces Riegger

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat Saturday night at 8:30, the third program of the "regular" series. Richard Burgin, associate conductor, presented the following program: Gardner Read: Prelude and Toccata (first time at these concerts); Wallingford Riegger: Study in Sonority (first time at thesee concerts); Bloch: "Solomon" (Samuel Mayes, cello soloist); Prokofieff: Symphony No. 5.

OTHER THEATER NEWS
ON PAGES 30, 31

By CYRUS DURGIN

At long last, which is to say at the age of 73, Wallingford Riegger has had a work performed by the Boston Symphony Orchestra. Though among the more famed—and elsewhere played—of elder American composers, he has had to wait—most unaccountably!—for the highest form of musical recognition in Boston.

It has remained for Richard Burgin, conducting this week's concerts, to effect the happy event with Riegger's Study in Sonority, a brief, condensed and altogether extraordinary piece written in 1927 in 10 parts for as many violins, "or multiples thereof."

Mr. Burgin wanted each part multiplied by four, which would mean 40 violinists. Since we have 32, eight violas were added for the lower voices, with the assent of the composer, who in a chance meeting yesterday exclaimed he was much pleased with Mr. Burgin's performance.

I asked Mr. Riegger if he had conceived the Study in Sonority purely as abstraction. "O, yes," came his answer; "there is no story—no moonlight, no willows." "But do you object if I find some moonlight in it?", I continued. Certainly not," he responded with what I took to be a twinkle, "anyone is entitled to find in it what he pleases."

Now finding moonlight in this intellectually-organized music, extremely dissonant—indeed, sour as lemons!—is not being fancy. It is something of the same moonlight of Schoenberg's early masterwork, "Transfigured Night," much of the same deep, strong passion, much heart beneath the brain of the technical procedures employed. That is why Study in Sonority impresses as music of no little stature.

There are rhythmic fascinations, too, and striking contrasts of color. One's instinct also finds a basic romanticism here, and it is not confined to the opening motive theme, so voluptuous it might have come out of "Tristan."

I suspect most of the audience liked Riegger's Study in Sonority. At any rate, they applauded cordially, and obliged him twice to stand up and bow.

Gardner Read's expertly-crafted Prelude and Toccata is less personal and emotional music than Riegger's, also larger in form, dimensions, orchestral numbers and scope. The work runs vivaciously, it is cleverly put together, cleanly scored, and though perhaps a trifle dry it is urbane and pleasurable listening. There is here no suggestion of ivied professorial detachment. Read's music is of the larger and cosmopolitan world. He, too, was present and received a hearty welcome.

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 23 1958

Walter Daran

Richard Burgin, associate conductor of the Boston Symphony, will direct the concerts in Symphony Hall this afternoon and Saturday night.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 22 1958

RICHARD BURGIN TO CONDUCT BOSTON SYMPHONY THIS WEEK

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American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 22 1958

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

[illegible]

Riegger Honored After 3 Decades

By ROBERT TAYLOR

The ultimate recognition accorded a composer hereabouts is performance by the Boston Symphony Orchestra. That ultimate recognition was accorded last week under the most unusual of circumstances—to a 76-year-old composer named Wallingford Riegger, in a composition that Riegger had written over three decades ago.

Why, might one inquire, has it taken Riegger so long to be played here? An oversight perhaps? Yet when one examines the surrounding situation, the reason is plain. His status is still in doubt.

In fact I know of no other American composer save Carl Ruggles who has quite the same identity on the current musical scene. On one hand Riegger is recognized as a pioneer, an established figure, a daring innovator of new tonal dimensions. On the other, Riegger is considered a faded experimentalist whose musical philosophy, rather than opening up brave new worlds, has led him into a dead end.

The battle still rages around Riegger, strangely enough, although such composers as Stravinsky have long been accepted. For example, Riegger's "Music for Orchestra," which was offered by the New York Philharmonica recently, received a wildly mixed press. Winthrop Sergeant of "The New Yorker" considered the piece the purest evidence of a truly decadent composer (at one end of the spectrum) whereas Paul Henry Lang, termed "Music for Orchestra," a minor work that shows "a cultivated disciplined and imaginative musician who is very much in the mainstream of contemporary music," ((at the other end).

The "Study in Sonority," the Wallingford Riegger opus introduced to Boston, probably leaves the listener somewhere between these extremes. It strikes me that the composer's means of expression have dated as only avaunt garde works can date, while his musical content, the imaginative conception distinct style, remains as fresh as ever.

Of the "Study" Riegger once wrote: "At Ithaca I first found myself, musically speaking — that is, when I first had the courage to break through the inhibitions of my early surroundings. . . The abandonment of keys does not necessarily mean the complete negation of 'music' as some excellent but conservative musicians seem to think, but rather its potential enrichment in the discovery of new tonalities, with new possibilities of texture, both harmonic and polyphonic, of melody (albeit in a new guise) and of form. . . ."

Much of the excitement of discovery permeates the "Study," which is scored for 10 or more violins (here it was 40) playing separate parts. The texture is indeed unusual, the score original. But it is original because it does not pursue the break with tradition too eagerly. Sections of the "Study" bear the trace of the lamp, of a composer so bemused by the possibilities of technique that he appears to be writing solely for other musicians. Nonetheless the overall piece is grounded in a humanistic tradition, and the fact that it stays within hailing distance of romanticism lends a peculiar piquancy. Here, at least, one can agree that Riegger has written music "truly expressive of the age in which we live, while losing nothing of the universally human."

From Capitol this week comes an exceptionally fine recording (Volume One) of Sir Thomas Beecham conducting Haydn's "Salomon" Symphonies, Numbers 93 through 98. The articulation of Haydn's fine structure is apparent in every one of these superlative traversals, which have sparkle, delicate detail and immense refinement. Sir Thomas is at his splendid peak.

Herald 10/24

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the third program of the 78th season yesterday afternoon in Symphony Hall. The soloist was Samuel Mayes, 'cello. The program:

Prelude and Toccata	Read
Study in Sonority	Riegger
"Schelomo" Hebrew Rhapsody for 'Cello and Orchestra	Bloch
Symphony No. 5, Op. 100	Prokofieff

By ROBERT TAYLOR

Yesterday's program of the Boston Symphony Orchestra offered a number of striking aspects. Richard Burgin was conducting on a Thursday afternoon (the orchestra is playing at the United Nations today with Pablo Casals as soloist); the program consisted of determinedly "modern" works; Samuel Mayes was the 'cello soloist; and two composers—Gardner Read and Wallingford Riegger—were in the audience. The concert promised an embarrassment of riches and turned out to be a surfeit of honey.

The two new compositions (in Boston) were Mr. Read's and Mr. Reigger's, and they proved generally agreeable, though distinctly minor works. Mr. Mayes and the Bloch "Schelomo" Rhapsody provided the highlight of the afternoon in a splendid performance; but the Prokofieff Fifth Symphony, with its longeurs, coming after such an uncompromising bill, was enough to overwhelm the most dedicated contemporary spirit.

Mr. Read's polyphonic "Prelude and Toccata," scored for a small orchestra, retains a Bach-like ostinato spirit despite its emphasis on technical exploitation. It is a lively affair, and its orchestration bears the hallmark of an obviously skilled and polished craftsman. The writing is economical and to the point; the music is gracefully reminiscent of tradition while at the same time forging its own original way. Despite this, however, Mr. Read's ingenuity tends toward over-refinement, and if resourceeful, his ultra-sophisticated "Prelude" is also rather self-conscious.

With Wallingford Riegger's "Study in Sonority" we were presented with the novel circumstances of a 73-year-old composer (long since established in the pantheon of modern American music) being introduced to the Boston Symphony audience through a work published 31 years ago. The "Study" written for 10 violins "or any multiple thereof" here employed 40, and I was impressed by the maximum amount of emotion that Mr. Riegger managed to convey within an abstract scope. The piece is not atonal—though it isn't diatonic either—and its delicate sonorities project a mood of ripe wistfulness. Unfortunately its tone-progressions are no longer daring, and its relentless stress on technique veils the powerful musical imagination that lurks behind what is really a conservative exercise.

As you can detect, I was of two minds about the preceding works; but with Bloch's "Schelomo" Rhapsody the return of 'cellist Samuel Mayes to the soloist's chair was an unreserved success. The Rhapsody with its impassioned Hebraic modes generally explores the dark lower register of the instrument, but its discourse ranges from moments of brooding lyricism to violent and near-vocal arias. Mr. Mayes's phrasing was exquisite, his bowing supple, his vibrato controlled, his affinity with the score absolute; it was, in short, a magnificent interpretation.

In the Prokofieft Fifth, however we were back in the contemporary mainstream again, and I for one felt inundated. Mr. Burgin gave a brilliant reading—his conducting throughout the afternoon was on the same level—but the Fifth is such a slapdash, uneven effort that the conductor's care for detail seemed valiant but superfluous. Ranging from the beauties of a wonderful scherzo to the fustian of an extended, banal final, the Symphony meanders at length, jostling some of Prokofieff's finest passages alongside some of his most arid. The fragments of genius muddle one through, though by the end, one listener felt as if he were going down for the third time.

Next week Charles Munch returns with Lukas Foss' "Symphony of Chorales"

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 24 1958

Boston Symphony Under Burgin

Riegger's 'Study in Sonority' Introduced

By Harold Rogers

Richard Burgin is becoming known as a brave conductor who can build a bold program and carry it off with bravura. His program yesterday afternoon in Symphony Hall was no exception. It carried the names of Gardner Read, Wallingford Riegger, Ernest Bloch, and Serge Prokofiev—contemporary from first to last.

If not enjoyed by all listeners from first to last, most of it drew enthusiastic applause. On occasion the applause was even rapturous, as after Samuel Mayes appeared as cello soloist in Bloch's "Schelomo," and again after Prokofiev's Fifth Symphony.

It was less rapturous, but still enthusiastic, for Mr. Read's Prelude and Toccata and for Mr. Riegger's Study in Sonority. Both composers were on hand to congratulate the conductor, the Boston Symphony, and to be congratulated in turn by the audience.

* * *

But to speak of first things first, it was Mr. Read's piece that opened the concert. Composed some 22 years ago, it has structural solidity, thematic interest, and a style firmly planted in the twentieth century.

It is a busy work, as are all toccatas, with wonderful brief melodies aspiringly sounded by the strings from time to time. It is further interesting in that while it is an early work, it does not appear to belong to a composer's juvenilia. It is to its credit that it is a youthful work. It was heard at these concerts yesterday for the first time.

Mr. Riegger's Study in Sonority was not only heard at these concerts for the first time, it was also the first time that anything by this noted 73-year-old American composer has been played by the Boston Symphony. It is odd how these oversights take place, but it is also possible that Mr. Riegger has been late in coming into his own. During the past decade he has come astonishingly to the fore. His modernism has amazed many, myself included, for when I was in a high school chorus we sang many of his arrangements for songs like "Roses in Picardy," if memory serves.

But this Study in Sonority was composed in 1927, and its striking atonalism (though non-dodecaphonic) is as refreshing as anything one might expect from the pen of Alban Berg or Anton Webern. It is written in ten parts for violins and was played by 40 musicians.

There were times when the fiddles sounded like guy-wires on a 1929 Eaglerock biplane in a nose dive, but this is not intended as criticism. It is always a cause for rejoicing when an inventive mind goes exploring in the orchestra and pulls out something undreamed of.

There was nothing too original in poising pizzicato against phrases that were bowed, but the fantastic chords and cascading effects (though, we are grateful to report, not in Mantovani's style) were inventive in the extreme.

* * *

Mr. Riegger's fascinating austerities were followed by Bloch's enthralling "Schelomo" that is anything but austere. Called a Hebrew Rhapsody, it sings to the depths of the human heart as Hebrew songs have always done. Mr. Mayes' cello tone was clean and warm in matching mood, and he and Mr. Burgin cooperated to leave the listeners in ecstasy.

After the intermission Mr. Burgin gave us the kind of performance of the Prokofiev Fifth that makes him the welcomed associate conductor that he is. He just lets the music speak for itself, and certainly Prokofiev speaks no more eloquently than he does in his Fifth.

Seldom are scherzo moods so successfully combined with sentiments of profound emotion. One moment we jog along on a merry joyride, only to be caught up the next in a mountainous outburst of something like despair.

But there was no despair in the outburst of applause that followed. Mr. Burgin was paid in full.

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Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

OCT 24 1958

Symphony Concerts Open

The first concert in the Boston Symphony Orchestra's series of Tuesday evening concerts at Sanders Theater, Cambridge, will take place next Tuesday at 8:30 p. m. Charles Munch, now in his 10th year as music director, will conduct. The program will include Bach's Orchestral Suite No. 4, Debussy's "La Mer," and Beethoven's "Pastoral" Symphony No. 6.

The remaining five concerts in the Sanders Theater series will be given on Dec. 16, Jan. 20, Feb. 3, March 17, and April 7. A few series tickets for the six concerts are still available at the subscription office at Symphony Hall.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 23 1958

Cambridge BSO Tickets

The first concert in the Boston Symphony Orchestra's series of Tuesday evening concerts at Sanders Theater, Cambridge, will take place on Oct. 28 at 8:30. Charles Munch will conduct. The program will include Bach's Orchestral Suite No. 4, Debussy's "La Mer," and Beethoven's "Pastoral" Symphony No. 6.

The remaining five concerts in the Sanders Theater series will be given on Dec. 16, Jan. 20, Feb. 3, March 17, and April 7. A few series tickets for the six concerts are still available at the subscription office at Symphony Hall.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independen
Circ. 14,500

OCT 16 1958

Boston Symphony Open Rehearsals To Start Oct. 30

Charles Munch will conduct the Boston Symphony Orchestra in the first of the popular series of Open Rehearsals at Symphony Hall on Thursday evening, October 30 at 7:30.

Dr. Munch, who is now in his 10th season as the Orchestra's Music Director, originated the open rehearsals in the 1951-52 season, to accommodate the many college students who were unable to obtain tickets for the regular concert series. Since that time the audience has grown, and students have

Continued on Page Six

seats are unreserved, giving the early comer his choice of any seat in the hall. The doors open at 6:45, the rehearsals begin at 7:30.

The Schedule for the eighth year of Open Rehearsals is as follows: Thursday October 30, Thursday November 20, Thursday December 4, Wednesday January 21, Thursdays Februanry 12, March 19 and April 23.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 13 1958

Open Rehearsal At Symphony

Charles Munch will conduct the Boston Symphony Orchestra in the first of the popular series of Open Rehearsals at Symphony Hall on Thursday, Oct. 30, at 7:30 p. m.

Dr. Munch, who is now in his 10th season as the orchestra's music director, originated the Open Rehearsals in the 1951-52 season, to accommodate the many college students who were unable to obtain tickets for the regular concert series. Since that time the audience has grown, and students have been joined by music lovers of all ages to hear the orchestra in its final prepartion for the week-end concerts.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

OCT 30 1958

OPEN REHEARSAL

Charles Munch will conduct the Boston Symphony Orchestra in the first of the popular series of Open Rehearsals at Symphony Hall tonight at 7:30. Doors open at 6:45.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

OCT 12 1958

Symphony Rehearsals

Seven rehearsals open to the public will be given this season by the Boston Symphony Orchestra, at Symphony Hall beginning Thursday evening, Oct. 30, at 7:30.

Conductor Charles Munch originated the open rehearsals in the season of 1951-52 primarily to accommodate college students otherwise unable to hear the Orchestra. Since then the audience has become general. Season tickets at less than single ticket prices are available. Seats are unreserved.

Subsequent dates will be Nov. 20, Dec. 4, Jan. 21, Feb. 12, March 19 and April 23.

This coming week the Orchestra will go upon its annual tour of the Midwest. The next Symphony Hall concerts will be Thursday, Oct. 23, at 2:15, and Saturday, Oct. 25, at 8:30. The afternoon concert will be advanced a day because Dr. Munch will conduct the Orchestra in a special concert for and at the United Nations on Friday, Oct. 24.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

OCT 12 1958

Music Events This Week

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The schedule for the eighth year of Open Rehearsals is as follows Thursday Oct. 30, Thursday Nov. 20, Thursday Dec. 4, Wednesday Jan. 21, Thursdays Feb. 12, March 19 and April 23. The Series sale closes on October 23, after which time the remaining tickets will be sold singly.

Christian Science
Monitor (e)
BOSTON, Mass.
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Circ. 158,729

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Tickets are available at the Symphony Hall box office. The series sale closes on Oct. 23, after which time the remaining tickets will be sold singly.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

OCT 11 1958

Music

"Merry Widow" Promises New High For Seton Guild

By ALFRED W. BURKE

LOWELL—The idea of presenting "The Merry Widow" promises to produce a new musical high for Seton Guild stage vehicles. This latest effort, scheduled for the evenings of Nov. 27-28, will bring to the stage at LTC an event of delightful singing and eye-catching settings.

Mrs. Eileen McGuire, who has been experiencing several successful seasons with the Boston Light Opera group, will be heard in the leading role. The remaining members of the cast have not been named, but it is expected that several fine singing parts will be represented by artists who have appeared with Mrs. McGuire in other stage productions.

In past years she has appeared here in Seton Guild productions before the Middlesex Women's club, the Notre Dame Academy PTA, the Lowell Philharmonic Orchestral society and at various other affairs. Added to these have been concert appearances in other parts of New England.

AS AN ADDED musical event in this year's Moses Greeley Parker lecture series, Prof. Paul Bregor of the faculty at Lowell State Teachers college will present a piano recital. Prof. Bregor is a qualified musician and a concert artist far above ordinary means. His concert is expected to provide one of the season's highlights locally.

Dr. Charles Munch will conduct the Boston Symphony Orchestra in the first of the popular series of open rehearsals at Symphony hall on Thursday evening, Oct. 30, at 7:30 o'clock. Dr. Munch, who is in his 10th season as the orchestra's music director, originated the open rehearsals in the 1951-52 season, to accommodate the many college students who were unable to obtain tickets for the regular concert series.

Since that time the audience has grown, and students have been joined by music lovers of all ages to hear the orchestra in its final preparation for the week-end concerts. The schedule for the eighth year of open rehearsals is as follows: Thursday, Oct. 30; Thursday, Nov. 20; Thursday, Dec. 4; Wednesday, Jan. 21; Thursday, Feb. 12; Thursday, Mar. 19 and Thursday, April 23.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

OCT 24 1958

Symphony Concerts Open

The first concert in the Boston Symphony Orchestra's series of Tuesday evening concerts at Sanders Theater, Cambridge, will take place next Tuesday at 8:30 p. m. Charles Munch, now in his 10th year as music director, will conduct. The program will include Bach's Orchestral Suite No. 4, Debussy's "La Mer," and Beethoven's "Pastoral" Symphony No. 6.

The remaining five concerts in the Sanders Theater series will be given on Dec. 16, Jan. 20, Feb. 3, March 17, and April 7. A few series tickets for the six concerts are still available at the subscription office at Symphony Hall.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independen
Circ. 14,500

OC[illegible] 1958

Boston Symphony Open Rehearsals To Start Oct. 30

Charles Munch will conduct the Boston Symphony Orchestra in the first of the popular series of Open Rehearsals at Symphony Hall on Thursday evening, October 30 at 7:30.

Dr. Munch, who is now in his 10th season as the Orchestra's Music Director, originated the open rehearsals in the 1951-52 season, to accommodate the many college students who were unable to obtain tickets for the regular concert series. Since that time the audience has grown, and students have

Continued on Page Six

seats are unreserved, giving the early comer his choice of any seat in the hall. The doors open at 6:45, the rehearsals begin at 7:30.

The Schedule for the eighth year of Open Rehearsals is as follows: Thursday October 30, Thursday November 20, Thursday December 4, Wednesday January 21, Thursdays Februanry 12, March 19 and April 23.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

OC[illegible] 1958

Music Events This Week

Charles Munch will conduct the Boston Symphony Orchestra in the first of the popular series of Open Rehearsals at Symphony Hall on Thursday evening, Oct. 30 at 7:30. Dr. Munch, who is now in his 10th season as the Orchestra's Music Director, originated the Open Rehearsals in the 1951-52 season, to accommodate the many college students who were unable to obtain tickets for the regular concert series. Season tickets for the seven rehearsals are available at a considerable saving over the single ticket prices and all seats are unreserved, giving the early comer his choice of any seat in the hall. The doors open at 6:45, the rehearsals begin at 7:30.

The schedule for the eighth year of Open Rehearsals is as follows Thursday Oct. 30, Thursday Nov. 20, Thursday Dec. 4, Wednesday Jan. 21, Thursdays Feb. 12, March 19 and April 23. The Series sale closes on October 23, after which time the remaining tickets will be sold singly.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 23 1958

Cambridge BSO Tickets

The first concert in the Boston Symphony Orchestra's series of Tuesday evening concerts at Sanders Theater, Cambridge, will take place on Oct. 28 at 8:30. Charles Munch will conduct. The program will include Bach's Orchestral Suite No. 4, Debussy's "La Mer," and Beethoven's "Pastoral" Symphony No. 6.

The remaining five concerts in the Sanders Theater series will be given on Dec. 16, Jan. 20, Feb. 3, March 17, and April 7. A few series tickets for the six concerts are still available at the subscription office at Symphony Hall.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 13 1958

Open Rehearsal At Symphony

Charles Munch will conduct the Boston Symphony Orchestra in the first of the popular series of Open Rehearsals at Symphony Hall on Thursday, Oct. 30, at 7:30 p. m.

Dr. Munch, who is now in his 10th season as the orchestra's music director, originated the Open Rehearsals in the 1951-52 season, to accommodate the many college students who were unable to obtain tickets for the regular concert series. Since that time the audience has grown, and students have been joined by music lovers of all ages to hear the orchestra in its final prepartion for the week-end concerts.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

OCT 12 1958

Symphony Rehearsals

Seven rehearsals open to the public will be given this season by the Boston Symphony Orchestra, at Symphony Hall beginning Thursday evening, Oct. 30, at 7:30.

Conductor Charles Munch originated the open rehearsals in the season of 1951-52 prinarily to accommodate college students otherwise unable to hear the Orchestra. Since then the audience has become general. Season tickets at less than single ticket prices are available. Seats are unreserved.

Subsequent dates will be Nov. 20, Dec. 4, Jan. 21, Feb. 12, March 19 and April 23.

This coming week the Orchestra will go upon its annual tour of the Midwest. The next Symphony Hall concerts will be Thursday, Oct. 23, at 2:15, and Saturday, Oct. 25, at 8:30. The afternoon concert will be advanced a day because Dr. Munch will conduct the Orchestra in a special concert for and at the United Nations on Friday, Oct. 24.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

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Open Rehearsal Series

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

OCT 30 1958

OPEN REHEARSAL

Charles Munch will conduct the Boston Symphony Orchestra in the first of the popular series of Open Rehearsals at Symphony Hall tonight at 7:30. Doors open at 6:45.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

OCT 1[illegible]

Music

"Merry Widow" Promises New High For Seton Guild

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Mrs. Eileen McGuire, who has been experiencing several successful seasons with the Boston Light Opera group, will be heard in the leading role. The remaining members of the cast have not been named, but it is expected that several fine singing parts will be represented by artists who have appeared with Mrs. McGuire in other stage productions.

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Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

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Ledger &
Times
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Genuine Spring —
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oston Symphony

Continued from Page One

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American (e)
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Circ. 176,318

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

OCT 30 1958

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

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Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

OCT 11 1958

Music

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By ALFRED W. BURKE

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

OCT 29 1958

Foss to Conduct Chorales Symphony

Charles Munch, music director of the Boston Symphony Orchestra, has invited Lukas Foss to conduct his Symphony of Chorales at the Symphony Hall concerts Friday afternoon, Saturday evening and Sunday, Nov. 2, at 3 p.m. The work will be performed for the first time in Boston.

Foss has conducted performances by the Boston Symphony of several of his works, including "Recordare" in Boston and New York in the 1948-49 season; "Song of Anguish" in Boston in 1950; and "Parable of Death" at the 1953 Berkshire Festival.

MUSIC EVENTS FOR WEEK

Dr. Charles Munch will conduct the Boston Symphony Orchestra in its fourth pair of concerts Friday afternoon and Saturday evening and the first in the series of six Sunday afternoon cancerts on Nov. 2 at 3 o'clock.

The program for Friday, Saturday and Sunday will include the first Boston performance of a new work by Lukas Foss. Symphony of Chorales was composed in honor of Dr. Albert Schweitzer at the request of the "Friends of Albert Schweitzer" Foundation and commissioned by the Koussevitsky Music Foundation. This is Mr. Foss' second symphony. Each of the four movements is based on a chorale tune from the collected chorales of J. S. Bach.

Dr. Munch will open the program with Berlioz' Overture to "Beatrice and Benedict" and Symphony.

A few season tickets for the series of six Sunday afternoon concerts by the Boston Symphony Orchestra at Symphony Hall are still available at the Subscription Office. These concerts will be presented on Nov. 2, and 23, Jan. 4, Feb. 1, March 1, and April 12, and will include concerts conducted by Sir John Barbirolli, Ferenc Fricsay, and Robert Shaw, as well as by Dr. Munch. Soloists will include the pianist Rudolf Serkin and violinist Christian Ferras, making his United States debut with the Orchestra.

Sanders Concerts

The first concert in the Boston Symphony Orchestra's series at Sanders Theater, Cambridge, will take place Tuesday evening at 8:30. Charles Munch, now in his 10th year as Music Director, will conduct. The program will include Bach's Orchestral Suite No. 4, Debussy's "La Mer," and Beethoven's "Pastoral" Symphony No. 6.

Today

Madame Uta Grof, will be heard in a concert at Jordan Hall this afternoon at 3:30. Her program includes leider and chansons from the works of Schubert, Schumann, Brahms, Debussy and Hugo Wolf.

The first organ recital of this season at M.I.T. will be given by Dr. Harry Gay at 4 p.m. He will play from the works of Georg Muffat, Buxtehude, Handel, Johann Walther, Couperin, du Caurroy, Balbastre, Pierre du Mage, Louis Marchand and Andre Raison. The recital is free.

The first faculty concert at the Longy School of Music (Cambridge), will present music for cello and piano by Gordon Epperson, guest artist, and Frances Burnett Baker cf the Faculty. The program includes Brahms, Sonata in E minor and Barber's Sonata Op. 6, piano compositon by Scarlatti, Liszt and Martinu. Free.

Monday

With Melville Smith at the organ, the J.S. Bach Organ Series concludes at Christ Church (Cambridge) at 8:15 p.m. Free.

Wednesday

Piano music presented by the New England Conservatory of Music, Jordan Hall, 8:30 p.m. The program includes Bach's Chromatic Fantasy and Fuge, and works by Scarlatti, Beethoven, Chopin and Kabalevsky. Free.

Friday

George Wein presents Modern Jazz in Symphony Hall at 8:30 p.m. The program includes the Dave Brubeck Quartet with Paul Desmond, the Four Freshman, Maynard Ferguson and his orchestra and the Sonny Rollin Trio. Reserved seats at the Box Office.

Herald 10/26

Music

First Community Concert At Dracut High Tomorrow

By ALFRED W. BURKE

LOWELL—The first concert in the community series sponsored by the music department of Dracut high school will be presented tomorrow afternoon in the high school auditorium at 3 o'clock. Miss Linda Dunlap, pianist, will be the featured artist.

Maurice R. Pepin, director of music in the schools of Dracut and a distinguished organist in his own right, is responsible for this promising series. It is the first such musical effort in the history of Greater-Lowell.

Mr. Pepin is an advocate of music for the community and has spent a great deal of his career assisting the cause of music. The creation of this series of free concerts, performed by promising young artists, should provide the local scene with many fine programs during the winter months.

Miss Dunlap, a student at the New England Conservatory of Music, has prepared an appropriate program for this event. Her program is as follows: Sonata in A Minor, Sonata in B. Minor, Sonata in E Minor (D. Scarlatti); Sonata in A Minor—allegro maestoso-andante cantabile con expressione-presto (Mozart); Rhapsody in E Flat Major (Brahms); Prelude in C Sharp Minor, Prelude in B Flat Minor, Fantaisie Impromptu, Scherzo in C Sharp Minor (Chopin).

PLANS HAVE BEEN completed for the scholarship fund concert which is being sponsored by the AEFA. The program will be given Wednesday evening in St. Joseph's hall and will be sung by Gerard Brunelle, tenor, of the Boston New England Opera company.

Mr. Brunelle will offer a list of arias from French opera, French art songs, sacred selections by Handel, Mozart and Schubert and English songs of the early period.

Dr. Charles Munch will conduct the Boston Symphony orchestra in its fourth pair of Friday afternoon and Saturday afternoon concerts on Oct. 31 and Nov. 1 at 2:15 and 8:30 o'clock and the first in the series of six Sunday afternoon concerts on Nov. 2 at 3 o'clock.

The program for Friday, Saturday and Sunday will include the first performance of a new work by Lukas Foss. "Symphony of Chorales" was composed in honor of Dr. Albert Schweitzer at the request of the Friends of Albert Schweitzer Foundation, Boston, and commissioned by the Koussevitsky Music Foundation, established in memory of Natalie Koussevitsky.

It was composed between 1956 and 1958, in Beverly Hills, Cal. The third movement was performed at a concert for the benefit of the Schweitzer hospital on Feb. 17, 1958. The complete work had its first performance by the Pittsburgh orchestra on Oct. 23 of this year.

Opening the program will be the Berlioz overture to "Beatrice and Benedict" and the closing work will be Schubert's "Seventh Symphony."

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 29 1958

Lukas Foss To Conduct At Symphony

Charles Munch, music director of the Boston Symphony Orchestra, has invited ~~Lukas~~ Foss to conduct his Symphony of Chorales for Orchestra at the weekend concerts. These will be held Friday afternoon at 2:15, Saturday at 8:30, and Sunday at 3:00. The Symphony of Chorales was given its world première by the Pittsburgh Symphony Orchestra, under the direction of William Steinberg, only last week. The work will be performed for the first time in Boston in the coming concerts.

Mr. Foss has conducted performances by the Boston Symphony of several of his works, including "Recordare" in Boston and New York in the 1948-49 season; "Song of Anguish" in Boston in 1950; and "Parable of Death" at the 1953 Berkshire Festival.

Charles Munch will open the concerts of Friday, Saturday, and Sunday with Berlioz's Overture to "Beatrice and Benedict." Mr. Foss will then conduct his Symphony, and Dr. Munch will close the concert with Schubert's Symphony in C major, No. 7.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 31 1958

Lukas Foss will conduct the first Boston performances of his new Symphony of Chorales this afternoon, Saturday night, and Sunday afternoon at the Boston Symphony concerts.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 25 1958

New Foss Symphony

Charles Munch will conduct the Boston Symphony in its fourth pair of Friday afternoon and Saturday evening concerts on Oct. 31 and Nov. 1 at 2:15 and 8:30, and the first in the series of six Sunday afternoon concerts on Nov. 2 at 3 o'clock.

The program for Friday, Saturday, and Sunday will include the first performance of a new work by Lukas Foss. His Symphony of Chorales was composed in honor of Dr. Albert Schweitzer at the request of the "Friends of Albert Schweitzer" Foundation in Boston, and was commissioned by the Koussevitzky Music Foundation. It was composed between 1956 and 1958 in Beverly Hills, Calif. The third movement was performed at a concert for the benefit of the Schweitzer Hospital on Feb. 17, 1958.

The complete work had its first performance by the Pittsburgh Orchestra on Oct. 23 of this year. This is Mr. Foss's second symphony; the first was composed in 1944. Each of the four movements is based on a chorale tune from the collected chorales of J. S. Bach.

The four movements are: 1, Toccata (Chorale No. 90—"O God, Help My Endeavor"); 2, Andante sostenuto (Chorale No. 77—"Lord to Thee I Make Confession"), Contrapunctus B-A-C-H; 3, Allegretto tranquillo (Chorale No. 139—"Now Slumber Does Descend"); 4, Introduzione, Tempo di primo movimento, Allegro vivace ("Now Thank We All Our God").

Dr. Munch will open the program with Berlioz's Overture to "Beatrice and Benedict," and close with Schubert's Seventh Symphony.

A few season tickets for the series of six Sunday afternoon concerts by the Boston Symphony at Symphony Hall are still available at the subscription office.

LUCAS FOSS, whose new work, "Symphony of Chorales," will have its first performances here by the Boston Symphony Orchestra under the direction of Charles Munch at Symphony Hall on Friday afternoon and Saturday evening and again on Sunday afternoon, Nov. 2.

Herald 10/26/58

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT 29 1958

Symphony Premiere

Charles Munch, music director of the Boston Symphony Orchestra, has invited Lukas Foss to conduct his Symphony of Chorales for Orchestra at the weekend concerts Friday at 2:15 p. m. Saturday at 8:30 p. m. and Sunday at 3:00 p. m.

The Symphony of Chorales, given its world premiere by the Pittsburgh Symphony Orchestra last week under William Steinberg's direction, will be performed for the first time in Boston in the coming concerts.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

OCT 29 1958

Lukas Foss to Conduct Symphony This Week

Charles Munch, music director of the Boston Symphony Orchestra, announced today that he had invited Lukas Foss to conduct his Symphony of Chorales for Orchestra at the concerts of this coming week end. These concerts will be held Friday afternoon at 2:15; Saturday at 8:30, and Sunday at 3.00. The work will be performed for the first time in Boston in the coming concerts.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

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Piano music presented by the New England Conservatory of Music, Jordan Hall, 8:30 p.m. The program includes Bach's Chromatic Fantasy and Fuge, and works by Scarlatti, Beethoven, Chopin and Kabalevsky. Free.

Friday

George Wein presents Modern Jazz in Symphony Hall at 8:30 p.m. The program includes the Dave Brubeck Quartet with Paul Desmond, the Four Freshman, Maynard Ferguson and his orchestra and the Sonny Rollin Trio. Reserved seats at the Box Office.

Herald 10/26

Music 87

First Community Concert At Dracut High Tomorrow

By ALFRED W. BURKE

LOWELL—The first concert in the community series sponsored by the music department of Dracut high school will be presented tomorrow afternoon in the high school auditorium at 3 o'clock. Miss Linda Dunlap, pianist, will be the featured artist.

Maurice R. Pepin, director of music in the schools of Dracut and a distinguished organist in his own right, is responsible for this promising series. It is the first such musical effort in the history of Greater-Lowell.

Mr. Pepin is an advocate of music for the community and has spent a great deal of his career assisting the cause of music. The creation of this series of free concerts, performed by promising young artists, should provide the local scene with many fine programs during the winter months.

Miss Dunlap, a student at the New England Conservatory of Music, has prepared an appropriate program for this event. Her program is as follows: Sonata in A Minor, Sonata in B. Minor, Sonata in E Minor (D. Scarlatti); Sonata in A Minor—allegro maestoso-andante cantabile con expressione-presto (Mozart); Rhapsody in E Flat Major (Brahms); Prelude in C Sharp Minor, Prelude in B Flat Minor, Fantaisie Impromptu, Scherzo in C Sharp Minor (Chopin).

PLANS HAVE BEEN completed for the scholarship fund concert which is being sponsored by the AEFA. The program will be given Wednesday evening in St. Joseph's hall and will be sung by Gerard Brunelle, tenor, of the Boston New England Opera company.

Mr. Brunelle will offer a list of arias from French opera, French art songs, sacred selections by Handel, Mozart and Schubert and English songs of the early period.

Dr. Charles Munch will conduct the Boston Symphony orchestra in its fourth pair of Friday afternoon and Saturday afternoon concerts on Oct. 31 and Nov. 1 at 2:15 and 8:30 o'clock and the first in the series of six Sunday afternoon concerts on Nov. 2 at 3 o'clock.

The program for Friday, Saturday and Sunday will include the first performance of a new work by Lukas Foss. "Symphony of Chorales" was composed in honor of Dr. Albert Schweitzer at the request of the Friends of Albert Schweitzer Foundation, Boston, and commissioned by the Koussevitsky Music Foundation, established in memory of Natalie Koussevitsky.

It was composed between 1956 and 1958, in Beverly Hills, Cal. The third movement was performed at a concert for the benefit of the Schweitzer hospital on Feb. 17, 1958. The complete work had its first performance by the Pittsburgh orchestra on Oct. 23 of this year.

Opening the program will be the Berlioz overture to "Beatrice and Benedict" and the closing work will be Schubert's "Seventh Symphony."

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OC[illegible] 1958

Lukas Foss To Conduct At Symphony

Charles Munch, music director of the Boston Symphony Orchestra, has invited Lukas Foss to conduct his Symphony of Chorales for Orchestra at the weekend concerts. These will be held Friday afternoon at 2:15, Saturday at 8:30, and Sunday at 3:00. The Symphony of Chorales was given its world première by the Pittsburgh Symphony Orchestra, under the direction of William Steinberg, only last week. The work will be performed for the first time in Boston in the coming concerts.

Mr. Foss has conducted performances by the Boston Symphony of several of his works, including "Recordare" in Boston and New York in the 1948-49 season; "Song of Anguish" in Boston in 1950; and "Parable of Death" at the 1953 Berkshire Festival.

Charles Munch will open the concerts of Friday, Saturday, and Sunday with Berlioz's Overture to "Beatrice and Benedict." Mr. Foss will then conduct his Symphony, and Dr. Munch will close the concert with Schubert's Symphony in C major, No. 7.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 31 1958

Lukas Foss will conduct the first Boston performances of his new Symphony of Chorales this afternoon, Saturday night, and Sunday afternoon at the Boston Symphony concerts.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 25 1958

New Foss Symphony

Charles Munch will conduct the Boston Symphony in its fourth pair of Friday afternoon and Saturday evening concerts on Oct. 31 and Nov. 1 at 2:15 and 8:30, and the first in the series of six Sunday afternoon concerts on Nov. 2 at 3 o'clock.

The program for Friday, Saturday, and Sunday will include the first performance of a new work by Lukas Foss. His Symphony of Chorales was composed in honor of Dr. Albert Schweitzer at the request of the "Friends of Albert Schweitzer" Foundation in Boston, and was commissioned by the Koussevitzky Music Foundation. It was composed between 1956 and 1958 in Beverly Hills, Calif. The third movement was performed at a concert for the benefit of the Schweitzer Hospital on Feb. 17, 1958.

The complete work had its first performance by the Pittsburgh Orchestra on Oct. 23 of this year. This is Mr. Foss's second symphony; the first was composed in 1944. Each of the four movements is based on a chorale tune from the collected chorales of J. S. Bach.

The four movements are: 1, Toccata (Chorale No. 90—"O God, Help My Endeavor"); 2, Andante sostenuto (Chorale No. 77—"Lord to Thee I Make Confession"), Contrapunctus B-A-C-H; 3, Allegretto tranquillo (Chorale No. 139—"Now Slumber Does Descend"); 4, Introduzione, Tempo di primo movimento, Allegro vivace ("Now Thank We All Our God").

Dr. Munch will open the program with Berlioz's Overture to "Beatrice and Benedict," and close with Schubert's Seventh Symphony.

A few season tickets for the series of six Sunday afternoon concerts by the Boston Symphony at Symphony Hall are still available at the subscription office.

LUCAS FOSS, whose new work, "Symphony of Chorales," will have its first performances here by the Boston Symphony Orchestra under the direction of Charles Munch at Symphony Hall on Friday afternoon and Saturday evening and again on Sunday afternoon, Nov. 2.

Herald 10/26

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

OCT [illegible] 1958

Symphony Premiere

Charles Munch, music director of the Boston Symphony Orchestra, has invited Lukas Foss to conduct his Symphony of Chorales for Orchestra at the weekend concerts, Friday at 2:15 p. m., Saturday at 8:30 p. m. and Sunday at 3:00 p. m.

The Symphony of Chorales, given its world premiere by the Pittsburgh Symphony Orchestra last week under William Steinberg's direction, will be performed for the first time in Boston in the coming concerts.

Mr. Foss has conducted performances by the Boston Symphony of several of his works, including "Recordare" in Boston and New York in the 1948-49 season; "Song of Anguish" in Boston in 1950; and "Parable of Death" at the 1953 Berkshire Festival.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

OCT 29 1958

Lukas Foss to Conduct Symphony This Week

Charles Munch, music director of the Boston Symphony Orchestra, announced today that he had invited Lukas Foss to conduct his Symphony of Chorales for Orchestra at the concerts of this coming week end. These concerts will be held Friday afternoon at 2:15; Saturday at 8:30, and Sunday at 3.00. The work will be performed for the first time in Boston in the coming concerts.

48

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 1 1958

OSTON, SATURDAY, NOVEMBER 1,

—'Symphony of Chorales' in Boston

Lukas Foss Conducts His Own Music

By Harold Rogers

Lukas Foss is back in town, bringing with him his new "Symphony of Chorales." He conducted the Boston première yesterday afternoon in Symphony Hall, this being the third time he has guided the Boston Symphony in one of his own works. During the latter part of Koussevitzky's regime Mr. Foss was the orchestra's pianist.

Composed between 1956 and 1958, the work had its world première a week ago in Pittsburgh. It was commissioned by the Koussevitzky Music Foundation at the request of the "Friends of Albert Schweitzer" in Boston, and it was written in honor of Dr. Schweitzer.

In keeping with Schweitzer's reverence of Bach, Mr. Foss chose four chorale tunes from the Bach collection, using each as the thematic basis for a symphonic movement. The score calls for no voices but it does include a saxophone and a mandolin, the latter being optional.

* * *

Listeners who expect to have a Bachian experience with Mr. Foss's new symphony may find themselves disappointed; but if they have the kind of ears that revel in unusual timbres, both percussive and woodwind-brass, they will find themselves well repaid for their time.

Not that the symphony requires any special effort, though there are patches, notably in the final movement, that seem a little longer than their material would indicate. Mr. Foss's materials, though thoroughly contemporary, offer nothing of great novelty to the ear, since we are already attuned to Stravinsky's later period, and Carl Orff's percussive innovations have become a pleasant part of most listeners' vocabulary.

Mr. Foss is still an eclectic composer—which is not altogether to his discredit, for it is indeed difficult for young composers to free themselves of slavery, often self-imposed, to men they admire. But Mr. Foss is now 36 and he's been composing since he was a child. Perhaps it is not asking too much of him when we expect a style more personal, more truly Foss.

* * *

Yet in spite of these reservations, the work is intensely interesting. It is at its best when the form is most solid, as in the second movement, the Andante sostenuto. Here he employed the noted B-A-C-H theme, and we find the movement better bound, easier for the ear to follow. It moves to an impressive "Save, or I perish" climax, after which there is a falling off to a serene conclusion.

Perhaps this second movement is also the most successful in presenting the message of the original chorale, "Lord my evil deeds are many," though the third movement, Allegretto tranquillo, evokes a marvelously dreamy mood for "Now slumber does descend o'er man, beast, town, and land." There is great charm and whimsy in this part, something of a childlike view of prayer, and to this end the tinkling of a mandolin contributes much.

* * *

But the first and last movements are not especially expressive of the original chorales—that is, in a traditional sense. There is some joyous brass work in the first, which ties in beautifully with the words: "That I may gladly sing of Thee"; and there are more brass outbursts in the last for "Now thank we all our God," but the elliptical phrasings are often reminiscent of Stravinsky ballets. Yet if we feel more of a carnival atmosphere than a religious one, we must remember that even a juggler can use his art in prayer.

Charles Munch opened with a crystalline reading of Berlioz's delightful Overture to "Béatrice et Bénédict" and closed with a glorious performance of Schubert's great C major Symphony, which, owing to the rapidity of the Scherzo, was perhaps a few seconds shorter than its usual "heavenly length."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

NC 958

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the fourth program of the 78th season yesterday afternoon in Symphony Hall. Lukas Foss conducted the "Symphony of Chorales." The program:

Overture to "Beatrice et Benedict" Berlioz
Symphony of Chorales, for Orchestra Foss
Symphony in C major, No. 7....Schubert

By ROBERT TAYLOR

Lukas Foss's "Symphony of Chorales," which was played here for the first time yesterday by the Boston Symphony Orchestra, Mr. Foss conducting, strikes me as first-rate work from a young composer of decided talent.

Not that it is by any means perfect. The music is at times self-conscious; the dense textures smack of the lamp; the ingenuity of the writing descends into the precocious and clever, and superficial. (In the opening movement, for example, the melody of Sebastian Bach's Chorale 90, which has an inadvertantly Oriental flavor, is prodded by Mr. Foss to the extreme of turning the Boston Symphony into a Balinese gamelan orchestra.) But judged on the basis of its overall form and content, the "Symphony of Chorales" remains a remarkable and moving homage that achieves genuine grandeur.

Dedicated to Dr. Albert Schweitzer, whose image it recalls, the symphony employs four different Bach chorals: Gesellschaft numbers 90, 77, 139 and 133. The direction of this inspiration is perhaps best summed up by Mr. Foss who indicates Bach often made use of existing tunes for the purposes of chorale work; and that the symphonic treatment carries on this tradition, too. "There are no vocal parts; the words of the chorales are neither sung nor spoken, but their meaning, so the composer points out, actually dictates the expression and mood of the music."

The expression and mood in Mr. Foss's writing carries on the original Bach-ian nobility into the idiom of our time. I was disappointed in the first movement, but about mid-way realized that my let-down was occasioned by the fact that I had not grasped this essential. At first hearing I had expected a pastiche—something frankly along the idea of incense-burning to both Bach and Schweitzer. I had expected something that would repeat all the ostinato cliches thundering toward a climactic "Ein' feste Burg."

Instead what I actually heard was music that was tense, angular and staccato in structure, yet recognizably in accord with Bach's eloquence. Indeed, the symphony is almost the aural equivalent of semi-abstract painting—say, a cnvas by Jack Levine done in the manner of Rubens but commenting on our own scene—in that tradition is revitalized, seen from a fresh angle, and the glory survives.

The music is scored for large orchestra and generally eschews the outre. Mr. Foss makes admirable use of the tenor saxophone in the first movement and of the mandolin (heard first onstage, then off) in the third. The symphony begins with a complicated toccata in which brass and woodwinds supply a terse volleying recitative, proceeds to a second movement that is based on the B-A-C-H motif and carries on the original mood of storm and stress somewhat protractedly; the third movement radiates an innocent calm, an intermezzo of great beauty in which the silvery mandolin timbre moves across the scene like a spring shower; and the final movement surprisingly introduces a bright, blaring carnival section that vanishes among all four chorale melodies.

In its understatement, its originality, its dazzling grasp of the orchestra in terms of the warm expressivity of the human voice, surely this must rank as Lukas Foss' finest score. I can imagine no more sincere or profound compliment to either Dr. Shweitzer or Sebastian Bach.

Since the "Symphony of Chorales" dominated the afternoon there is little space for Mr. Munch's "Beatrice et Benedict" Overture and Schubert's Symphony in C. The former, though not the most subtle of Berlioz's works, was refreshingly brisk and unhackneyed. The Schubert on the whole went well, and Mr. Munch created a solid, spacious framework with a rather hurrying tempo in the finale. The programming as a whole preserved a splendid balance between old and new music, I thought.

Next week Rudolf Firkusny will be piano soloist in Beethoven's Concerto No. 3; Easley Blackwood's First Symphony will be repeated from last season; and Brahms' "Variations on a Theme by Haydn" will be heard.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

NOV 1 1958

Boston Symphony Orchestra

Munch and Foss Conduct

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fourth program of the Friday–Saturday series. Charles Munch, music director, conducted Berlioz' Overture to "Beatrice and Benedict," and the "Great" C major Symphony by Schubert. Lukas Foss, by invitation of Dr. Munch, conducted his own Symphony of Chorales (first time in Boston).

By CYRUS DURGIN

Lukas Foss and Charles Munch share the conducting of this week's Boston Symphony concert, the former by invitation of the Orchestra's music director, giving first Boston performance of his own Symphony of Chorales.

The second symphony composed by young Mr. Foss, this work is based thematically in each movement upon a chorale tune harmonized by Bach. Only the melody, however, not the harmonization, is employed, and it is not always that you can tell when a chorale is going on.

This is big-scale music, very cleverly written and scored, massive in texture, demanding many musicians, and full of effects variously arresting, piquant and impressive. There is far too much in this score for anyone to make a sensible estimate of it upon first acquaintance. It ie going to take patient and persistent listening for that.

For the moment, one may offer only impressions, the first of which is that this is important music, but episodic, and perhaps too long. It may be more musicians' music than the public's music, at first go anyway. Yet a lady nearby, herself a musician, said with honest candor and no malice: "I feel that though Mr. Foss is praising the Lord he is also passing the ammunition."

Perhaps what she meant was that there was too much concentration upon extended structure and elaboration of detail, also that the work frequently is very loud

Anyone could suggest that Mr. Foss revise, trim, and otherwise reduce his score. That is easy to say. Perhaps he did over-write. It is therefore up to Time to prove or disprove the notion, and to put the Symphony of Chorales in Perspective. This Time will do without being asked.

A Music of Motion

For the present, this music is a challenge to one's powers of absorption and analysis, with it intricacy, its admirable constant motion and flow. There is sincerity and logic in every page, a most careful calculation of instrumental effects and contrasts, of harmonic dissonance and rhythmic involvements. Some of it has a rhythmic interation that suggests Igor Stravinsky,. other pages recall the nervous energy of Hindemith. Yet it sounds like neither Stravinsky nor Hindemith, but has a remarkable personal distinction.

Mr. Foss seemed to be in complete control during the progress of this tricky and difficult work. I could not honestly say that the audience roared approval, but there was cordial applause enough to give Mr. Foss several bows.

Charles Munch achieved what for me is the ideal performance of Schubert's C major Symphony. It was a modern performance, full of drive and free of sentimentalizing, mostly in brisk tempi and with repeats omitted. Everything moved right along, which is my notion of how the "Symphony of Heavenly Length" ought to go nowadays. Otherwise it can seem endless. There was some out-of-tune playing, but it did not last long.

Berlioz' "Beatrice and Benedict" Overture was set forth vivaciously and with a lapidary glitter and clarity. Response to both performances was immediate, spontaneous, enthusiastic.

Next week Dr. Munch will conduct Brahams' Variations on a Theme by Haydn; Easley Blackwood's First Symphony, and, with Rudolf Firkusny as soloist, the C. minor Piano Concerto of Beethoven.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independen
Circ. 14,500

OCT 30 1958

Munch Conducts Work Honoring Schweitzer

Dr. Charles Munch will conduct the Boston Symphony orchestra in its fourth pair of Friday afternoon and Saturday evening concerts on October 31 and November 1 at 2:15 and 8:30, and the first in the series of six Sunday afternoon concerts on November 2 at 3 o'clock.

The program for Friday, Saturday and Sunday will include the first performance of a new work by Lukas Foss. Symphony of Chorales was composed in honor of Dr. Albert Schweitzer at the request of the "Friends of Albert Schweitzer" Foundation, Boston, Massachusetts and commissioned by the Koussevitsky Music Foundation, established in memory of Natalie Koussevitsky. It was composed between 1956 and 1958, in Beverly Hills, California.

FRAN

Une symphonie en l'honneur du Dr Schweitzer

NOUS avions déjà entendu le troisième mouvement de la Symphonie des Chorals de Lukas Foss au Festival Albert Schweitzer l'hiver dernier, puisqu'elle a été composée en l'honneur du Dr Schweitzer à la demande de ses "Amis" de Boston et commissionnée par la Fondation musicale Koussevitzky.

Il est permis d'imaginer que si le grand Bach revenait parmi nous, dans notre monde moderne du Bruit, il ne désavouerait pas cette symphonie inspirée par ses fameux chorals; les notes du programme nous préviennent, d'ailleurs, que "Bach lui-même n'a pas composé les mélodies des chorals, mais se servait souvent des airs existants, suivant ses besoins ou ses buts. Les airs sont employés d'une manière similaire ici".

Pour "moderne" qu'elle soit, la Symphonie des Chorals n'en est pas moins d'une structure solide et d'un jeune musicien qui connaît toutes les ressources de l'harmonie et joue de l'orchestre en virtuose. On a même, par instants, l'impression d'un "apprenti sorcier" et on se demande dans des passages particulièrement difficiles d'écriture et d'exécution si le compositeur saura quel "bouton" manoeuvrer pour en sortir; il le sait et nous en sommes d'autant plus ravis.

Tour à tour d'une haute inspiration, gaie, populaire, pathétique et retentissante, la Symphonie des Chorals, dirigée pour cette première audition par Lukas Foss, a été chaleureusement accueillie par la critique et par les publics si divers des concerts du vendredi, du samedi et du dimanche. G. Z.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

NOV 6 1958

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO Performs Foss Symphony

Lukas Foss returned last weekend to Symphony Hall, where fifteen years or so ago he commenced his ascent to fame, and conducted his new second symphony, entitled Symphony of Chorales for Orchestra.

The Symphony of Chorales, commissioned by the Koussevitzky Music Foundation, was composed in honor of Dr. Albert Schweitzer at the request of the "Friends of Albert Schweitzer" of Boston. This was not the world premiere, for the third movement, anent which more later on, had been performed at a concert in Boston for the benefit of the Schweitzer Hospital last February; and the complete Symphony was done for the first time only two weeks ago by the Pittsburgh Orchestra in that city.

As befits a work in honor of Dr. Schweitzer, its four movements are each based on a different chorale tune which the composer took from Johann Sebastian Bach's collection of chorales, but minus Bach's four-part harmonization. The Symphony is massive in scale, intricate in detail and ornate in orchestral texture, and the employment of the chorale tunes is not everywhere in it easy to describe on first listening. I doubt that it would be so on a second or third either. Nevertheless, even without adequate comprehension of the programmatic basis a listener's interest is strongly engaged.

Like other Foss works, the new piece is highly eclectic—one easily detects influences of Stravinsky, Prokofieff, Hindemith, Copland, even of Sibelius. I say this not pejoratively but as a simple statement of fact, for the idiom that emerges is the composer's own, though that idiom is not a highly individualized one. Small wonder Mr. Munch let the composer take over the conducting, for the score must be fiendishly difficult to negotiate. One had the feeling that the orchestra was fighting with it nearly every bar of its long course. This, it seemed to me, produced a certain muddiness of tonal fabric, but obviously the possibility of a built-in writing defect cannot be overlooked. Only in the third movement, an affecting, quiet intermezzo with a curiously effective mandolin solo, was there surcease from travail. This movement, pleasantly reminiscent of the intermezzo-like movement in Mr. Foss' "Song of Songs" and sandwiched between relentlessly grim harmonic acerbities, radiates immediate pleasure. I would be willing to bet that Dr. Schweitzer sees it that way too as he ponders the score in his jungle hospital.

Dr. Munch, who had commenced the concert with a dazzling reading of Berlioz' seldom played overture to "Beatrice et Benedict," returned after the Foss symphony to conduct Schubert's Symphony No. 7 in C major. To many, especially orchestra string players, if Schubert's Eighth is the "Unfinished," the Seventh is the "Endless," and whatever its qualities, on balance they fail to overcome its tiresome repetitiveness. Not so with this listener, who over the years finds in this symphony's broad leisurely flow a breadth of concept interwoven with a wistfulness and yearning that always makes a well conceived performance of it an event of especial significance.

And this performance was well conceived—straightforward (save in parts of the Andante, though concededly a conductor here is entitled to considerable license), with a lot of snap and bite in the terrific climactic explosions, yet redolent of delicacy and deftness in the spinning out of the web of soft orchestral colors. The woodwinds, who are the vital element in Schubert's instrumentation, shone to marvelous advantage throughout, and indeed Mr. Gomberg did the honors in that haunting theme which opens the slow movement as though it were written for him. Would that so much could be said for the brasses, who on at least two occasions in the first movement indulged themselves some coarse braying hardly worthy of the great orchestra in which they play.

This week the program consists of Brahms' Haydn Variations, a repeat performance of Blackwood's Symphony No. 1 and Beethoven's Piano Concerto No. 3 in C minor. The piano soloist will be Rudolph Firkusny.

to the Courthouse on Pemberton Hill.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

OCT 26 1958

New Work by Foss at Symphony

Symphony of Chorales To Be Played This Week

LUKAS FOSS

Symphony of Chorales, a new work by Lukas Foss, will be given first Boston performances by Charles Munch and the Boston Symphony Orchestra at Symphony Hall Friday afternoon at 2:15 and Saturday evening at 8:30.

The other music will be Berlioz' Overture to "Beatrice and Benedict" and the "Great" C major Symphony, No. 7, by Schubert. The same list will be heard at the first Symphony Hall concert of the Sunday afternoon series, Nov. 2, at 3.

Foss, the former pianist of the Orchestra, composed his Symphony of Chorales at the request of the Friends of Albert Schweitzer Foundation in Boston, and under commission of the Koussevitzky Music Foundation. It was written between 1956 and 1958 in Beverly Hills, Calif., where Foss now lives.

Each of the four movements is based upon a chorale melody of Bach, as follows: 1, Toccata, Chorale No. 90, "O God, Help My Endeavor"; 2, Andante sostenuto, Chorale No. 77, "Lord, to Thee I Make Confession"; 3, Allegretto tranquillo, Chorale No. 139, "Now Slumber Does Descend"; 4, Introduction, tempo of the first movement, Chorale, "Now Thank We All Our God." This symphony is the second by Foss.

The Boston Symphony series at Sanders Theater, Cambridge, will begin Tuesday evening at 8:30. Charles Munch will conduct the Bach Suite in D major, No. 4; "La Mer" by Debussy, and Beethoven's "Pastoral" Symphony.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

OCT 31 1958

Boston Symphony

Lukas Foss conducts his Symphony of Chorales for Orchestra at the first playing of this work by the Boston Symphony Orchestra this afternoon, tomorrow night and Sunday afternoon.

It had its world premiere last week when it was played by the Pittsburgh Symphony Orchestra.

Charles Munch, music director of the orchestra, will open the concerts with Berlioz' Overture to "Beatrice and Benedict." They will close with Schubert's Symphony in C Major, No. 7.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

NOV 1 1958

Music

Foss Directs Symphony In Chorales' Premiere

By ALFRED W. BURKE

BOSTON—Yesterday's concert by the Boston Symphony orchestra was centered on the first Boston performance of Lukas Foss' "Symphony of Chorales, for Orchestra" which was composed in honor of Dr. Albert Schweitzer, and, on this occasion, conducted by the composer.

Lukas Foss makes a boyish appearance on the conductor's stand. He opened his performance with a deep concentration on his score. It seemed especially so at times, when the absolute accuracy of the orchestra enabled the music to move in the rhythm desired by the director. Before the initial movement came to a conclusion Mr. Foss caught fire and proved both capable and at home in his capacity.

His work, composed for a really large orchestra, imposes the problem on the listener of endeavoring to expect a score of Bach-like styling, or following a pattern whereby the composer speaks in a modern medium.

It is with difficulty that either the regular listener or critic approaches any new composition. There must be a turning away, especially for the classic minded, who would seek only passages of melodic splendor. On the other hand, the modernist must cope at times with changing elements that at moments turn to the smoothness and pleasant listening that stamps much of the classic school.

The music of Lukas Foss is both. There is a swift moving orchestra at times that flits cleverly and harmonically pure from one section of the ensemble to another. This was much a part of the opening Toccata. There is a prominence of brass, short and actively marked strings measures that are set off in an interesting manner, but not familiar in regard to that school from which the theme has been selected.

PERCUSSION WAS A big element at times. Almost too much, but nevertheless logical as a forerunner to what followed. It was during the allegretto tranquillo that some of the most beautiful harmony and simplicity of the entire work developed.

The finale, set on Chorale No. 133, provided the most qualified moments of the entire piece. There were pages and pages of big singing tones that in an organ-like way brought the performance of the Chorales to a successful close.

The composer proved gracious and concerned with the work of his orchestra. He received several calls to the center of the stage, and each time acknowledged the players, and especially so the concert master.

Dr. Charles Munch opened the program with the Berlioz "Beatrice et Benedict" Overture. The reading was spirited and pleasant throughout with the orchestra pleasantly meeting their work without any apparent routine opinion.

Following intermission the audience was treated to one of the truly fine performances of the season in the form of Schubert's "Symphony in C Major." Dr. Munch retained his attitude for the day and proceeded to make the music living, opulent with melodic beauty and cadenced in mood and structure.

Concertgoers as well as historians on the subject like to pair certain conductors with a selected school of composition. Possibly if a listener were hearig the conductor for the first time yesterday he could easily associate Mr. Munch only with Schubert.

Following years of listening we know this to be only partially true because he seems to make any and all music his very own. However, just for the sake of discussion—how often does the symphony fan hear such an andante and finale as that of yesterday?

IN THE 17-YEAR PERIOD covering its existence the Lowell Federation of Music Teachers has sponsored 35 student recitals and six benefit concerts. The most important factor in the contribution of the organization to music in the community has been the recent establishment of the National Guild of Piano Teachers auditions.

The auditions were started in 1957 through the efforts of Miss Eva M. Lequin. Following the initial efforts in behalf of this musical effort locally, the guild proceeded to assure the auditions a regular place on the musical schedule of Lowell.

In regard to the auditions, judges of wide repute have appeared here and through their interest and experience in the field of student development, added several young artists to make a noteworthy advance.

Among the judges who have appeared here were Maria L. Balling of Newton, lecture-recitalist and teacher of international standing; Elizabeth Fossey of Jackson, Tenn., and Mrs. Eli Richards of Boston.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

NOV 6 1958

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO Performs Foss Symphony

Lukas Foss returned last weekend to Symphony Hall, where fifteen years or so ago he commenced his ascent to fame, and conducted his new second symphony, entitled Symphony of Chorales for Orchestra.

The Symphony of Chorales, commissioned by the Koussevitzky Music Foundation, was composed in honor of Dr. Albert Schweitzer at the request of the "Friends of Albert Schweitzer" of Boston. This was not the world premiere, for the third movement, anent which more later on, had been performed at a concert in Boston for the benefit of the Schweitzer Hospital last February; and the complete Symphony was done for the first time only two weeks ago by the Pittsburgh Orchestra in that city.

As befits a work in honor of Dr. Schweitzer, its four movements are each based on a different chorale tune which the composer took from Johann Sebastian Bach's collection of chorales, but minus Bach's four-part harmonization. The Symphony is massive in scale, intricate in detail and ornate in orchestral texture, and the employment of the chorale tunes is not everywhere in it easy to describe on first listening. I doubt that it would be so on a second or third either. Nevertheless, even without adequate comprehension of the programmatic basis a listener's interest is strongly engaged.

Like other Foss works, the new piece is highly eclectic—one easily detects influences of Stravinsky, Prokofieff, Hindemith, Copland, even of Sibelius. I say this not pejoratively but as a simple statement of fact, for the idiom that emerges is the composer's own, though that idiom is not a highly individualized one. Small wonder Mr. Munch let the composer take over the conducting, for the score must be fiendishly difficult to negotiate. One had the feeling that the orchestra was fighting with it nearly every bar of its long course. This, it seemed to me, produced a certain muddiness of tonal fabric, but obviously the possibility of a built-in writing defect cannot be overlooked. Only in the third movement, an affecting, quiet intermezzo with a curiously effective mandolin solo, was there surcease from travail. This movement, pleasantly reminiscent of the intermezzo-like movement in Mr. Foss' "Song of Songs" and sandwiched between relentlessly grim harmonic acerbities, radiates immediate pleasure. I would be willing to bet that Dr. Schweitzer sees it that way too as he ponders the score in his jungle hospital.

Dr. Munch, who had commenced the concert with a dazzling reading of Berlioz' seldom played overture to "Beatrice et Benedict," returned after the Foss symphony to conduct Schubert's Symphony No. 7 in C major. To many, especially orchestra string players, if Schubert's Eighth is the "Unfinished," the Seventh is the "Endless," and whatever its qualities, on balance they fail to overcome its tiresome repetitiveness. Not so with this listener, who over the years finds in this symphony's broad leisurely flow a breadth of concept interwoven with a wistfulness and yearning that always makes a well conceived performance of it an event of especial significance.

And this performance was well conceived—straightforward (save in parts of the Andante, though concededly a conductor here is entitled to considerable license), with a lot of snap and bite in the terrific climactic explosions, yet redolent of delicacy and deftness in the spinning out of the web of soft orchestral colors. The woodwinds, who are the vital element in Schubert's instrumentation, shone to marvelous advantage throughout, and indeed Mr. Gomberg did the honors in that haunting theme which opens the slow movement as though it were written for him. Would that so much could be said for the brasses, who on at least two occasions in the first movement indulged themselves some coarse braying hardly worthy of the great orchestra in which they play.

This week the program consists of Brahms' Haydn Variations, a repeat performance of Blackwood's Symphony No. 1 and Beethoven's Piano Concerto No. 3 in C minor. The piano soloist will be Rudolph Firkusny.

o the Courthouse on Pemberton Hill.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

OCT 26 1958

New Work by Foss at Symphony

Symphony of Chorales To Be Played This Week

LUKAS FOSS

Symphony of Chorales, a new work by Lukas Foss, will be given first Boston performances by Charles Munch and the Boston Symphony Orchestra at Symphony Hall Friday afternoon at 2:15 and Saturday evening at 8:30.

The other music will be Berlioz' Overture to "Beatrice and Benedict" and the "Great" C major Symphony, No. 7, by Schubert. The same list will be heard at the first Symphony Hall concert of the Sunday afternoon series, Nov. 2, at 3.

Foss, the former pianist of the Orchestra, composed his Symphony of Chorales at the request of the Friends of Albert Schweitzer Foundation in Boston, and under commission of the Koussevitzky Music Foundation. It was written between 1956 and 1958 in Beverly Hills, Calif., where Foss now lives.

Each of the four movements is based upon a chorale melody of Bach, as follows: 1, Toccata, Chorale No. 90, "O God, Help My Endeavor"; 2, Andante sostenuto, Chorale No. 77, "Lord, to Thee I Make Confession"; 3, Allegretto tranquillo, Chorale No. 139, "Now Slumber Does Descend"; 4, Introduction, tempo of the first movement, Chorale, "Now Thank We All Our God." This symphony is the second by Foss.

The Boston Symphony series at Sanders Theater, Cambridge, will begin Tuesday evening at 8:30. Charles Munch will conduct the Bach Suite in D major, No. 4; "La Mer" by Debussy, and Beethoven's "Pastoral" Symphony.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

[illegible] 1958

Boston Symphony

Lukas Foss conducts his Symphony of Chorales for Orchestra at the first playing of this work by the Boston Symphony Orchestra this afternoon, tomorrow night and Sunday afternoon.

It had its world premiere last week when it was played by the Pittsburgh Symphony Orchestra.

Charles Munch, music director of the orchestra, will open the concerts with Berlioz' Overture to "Beatrice and Benedict." They will close with Schubert's Symphony in C Major, No. 7.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

NOV 1 1958

Music

Foss Directs Symphony In Chorales' Premiere

By ALFRED W. BURKE

BOSTON—Yesterday's concert by the Boston Symphony orchestra was centered on the first Boston performance of Lukas Foss' "Symphony of Chorales, for Orchestra" which was composed in honor of Dr. Albert Schweitzer, and, on this occasion, conducted by the composer.

Lukas Foss makes a boyish appearance on the conductor's stand. He opened his performance with a deep concentration on his score. It seemed especially so at times, when the absolute accuracy of the orchestra enabled the music to move in the rhythm desired by the director. Before the initial movement came to a conclusion Mr. Foss caught fire and proved both capable and at home in his capacity.

His work, composed for a really large orchestra, imposes the problem on the listener of endeavoring to expect a score of Bach-like styling, or following a pattern whereby the composer speaks in a modern medium.

It is with difficulty that either the regular listener or critic approaches any new composition. There must be a turning away, especially for the classic minded, who would seek only passages of melodic splendor. On the other hand, the modernist must cope at times with changing elements that at moments turn to the smoothness and pleasant listening that stamps much of the classic school.

The music of Lukas Foss is both. There is a swift moving orchestra at times that flits cleverly and harmonically pure from one section of the ensemble to another. This was much a part of the opening Toccata. There is a prominence of brass, short and actively marked strings measures that are set off in an interesting manner, but not familiar in regard to that school from which the theme has been selected.

PERCUSSION WAS A big element at times. Almost too much, but nevertheless logical as a forerunner to what followed. It was during the allegretto tranquillo that some of the most beautiful harmony and simplicity of the entire work developed.

The finale, set on Chorale No. 133, provided the most qualified moments of the entire piece. There were pages and pages of big singing tones that in an organ-like way brought the performance of the Chorales to a successful close.

The composer proved gracious and concerned with the work of his orchestra. He received several calls to the center of the stage, and each time acknowledged the players, and especially so the concert master.

Dr. Charles Munch opened the program with the Berlioz "Beatrice et Benedict" Overture. The reading was spirited and pleasant throughout with the orchestra pleasantly meeting their work without any apparent routine opinion.

Following intermission the audience was treated to one of the truly fine performances of the season in the form of Schubert's "Symphony in C Major." Dr. Munch retained his attitude for the day and proceeded to make the music living, opulent with melodic beauty and cadenced in mood and structure.

Concertgoers as well as historians on the subject like to pair certain conductors with a selected school of composition. Possibly if a listener were hearig the conductor for the first time yesterday he could easily associate Mr. Munch only with Schubert.

Following years of listening we know this to be only partially true because he seems to make any and all music his very own. However, just for the sake of discussion—how often does the symphony fan hear such an andante and finale as that of yesterday?

IN THE 17-YEAR PERIOD covering its existence the Lowell Federation of Music Teachers has sponsored 35 student recitals and six benefit concerts. The most important factor in the contribution of the organization to music in the community has been the recent establishment of the National Guild of Piano Teachers auditions.

The auditions were started in 1957 through the efforts of Miss Eva M. Lequin. Following the initial efforts in behalf of this musical effort locally, the guild proceeded to assure the auditions a regular place on the musical schedule of Lowell.

In regard to the auditions, judges of wide repute have appeared here and through their interest and experience in the field of student development, added several young artists to make a noteworthy advance.

Among the judges who have appeared here were Maria L. Balling of Newton, lecture-recitalist and teacher of international standing; Elizabeth Fossey of Jackson, Tenn., and Mrs. Eli Richards of Boston.

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

NOV 2

Boston Symphony's Program to Be Free of Perplexity

By LANING HUMPHREY

A PROGRAM declared to be delightful and free of perplexity has been chosen by Dr. Charles Munch for the concert with which he will open the Boston Symphony's season in Providence Tuesday at 8:15 p.m. in the Veterans' Memorial Auditorium. These are the selections:

Suite No. 4, in D major ...... Bach
Overture—Bourees I and II—Gavotte — Minuet — Rejouissance "Haffner" symphony. .... Mozart
Allegro con spirito— [illegible] —Min[illegible]
6 ("Pastoral") in F major......

In addition to its listening-appeal, the program has many interesting sidelights. First of all, it presents an outline of the evolution of symphonic music.

Bach's suite, pre-dating the symphony, shows one approach to producing an instrumental composition consisting of a set of agreeably contrasted parts. In this specific case, an overture is followed by a set of numbers in which the composer shows his ingenuity in his use of contemporary dance forms, then concludes with a gay fancy, as if to signify that the dancers had enjoyed themselves. Although a gem of its kind, this suite was the last of a set of four which Bach composed as part of his job of supplying musical entertainment for his employer, Prince Leopold of Anhalt-Coethen.

By Mozart's time, the symphony had taken shape as a customary form at the hands of Haydn, extending the efforts of some of his predecessors. In the "Haffner" symphony, Mozart uses four movements (the pattern familiar today) of which only one is in dance form. Like Bach with his suite, Mozart produced this masterly composition in connection with a job. First of all, he filled an order from the Burgomaster of Salzburg, Seigmund Haffner, for a serenade — probably for the festivities marking his ennoblement. Mozart responded by composing a set of six movements within two weeks. Later, when the composer was planning a program for a concert of his own, he took four of the six serenade movements, added clarinet and flute parts — and presto, a symphony.

Beethoven composed his Sixth or "Pastoral" Symphony primarily to please himself. If afforded relaxation after completing the dramatic Fifth. The "Pastoral" is a sort of reverie on the joys of nature and the amusements occasioned by contact with country folk on the composer's many foot-journeys in the woods beyond Vienna. Over and above that, it represents a rebuke to composers who tried with too heavy a hand to force their music into exact imitations of nature. His undeniably successful objective was to offer suggestions appealing to the imagination, and keep everything within artistic bounds.

Moods of Dr. Munch: The camera catches distinguished director of the Boston Symphony in typical podium poses as he extracts from his orchestra the gamut of emotion.

Pawtuxet Valley
Times (e)
W. WARWICK, R. I.
Independent.
Circ. 7,860

1958

Boston Symphony Orchestra Coming to R. I. on Nov. 8

The Boston Symphony Orchestra under its Music Director Charles Munch will open its 76th season of concerts in Providence at the Veterans Memorial Auditorium on Tuesday evening, November 4, at 8:15.

Dr. Munch, who this year marks his tenth season as the Orchestra's Music Director, has invited two guest conductors to participate in the Providence series. Pierre Monteux and Ferenc Fricsay will each conduct one of the concerts and Mr. Fricsay will be appearing with the Orchestra in Providence for the first time. The pianist Rudolf Serkin will be soloist at one of the concerts.

Dates for the series of five Tuesday evening concerts are November 4 and 25, December 30, January 27 and April 14.

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,609

OCT 25 1958

Providence Concert By Boston Symphony

The Boston Symphony Orchestra opens its Providence series on Tuesday, Nov. 4, in the Veterans Memorial Auditorium. Charles Munch will conduct.

The opening work will be Bach's Orchestral Suite No. 4. Mozart's Symphony No. 35 (The Haffner) and Beethoven's Symphony No. 6 (Pastoral) will complete the program. Concert time is at 8:15 p. m.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

N 1958

Symphony at Providence

Charles Munch announces the program for the opening concert of the Boston Symphony Orchestra's series in the Veterans Memorial Auditorium, Providence, on Tuesday evening at 8:15. He will open the program with Bach's Orchestral Suite No. 4. The program will continue with Mozart's "Haffner" Symphony No. 35 and will close with Beethoven's Symphony No. 6, "Pastoral."

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

SEP 7 - 1958

5 Symphony Concerts Slated

THE BOSTON SYMPHONY ORCHESTRA, getting off to an early start in regard to its series of Providence concerts this season, has announced that season subscription tickets went on sale this past week at the Avery Piano Company.

The Bostonians will give five concerts here this season, all of them starting at 8:15 on Tuesday evenings at the Veterans Memorial Auditorium. The early start, long a custom at the Providence concerts, permits the musicians to catch trains back to Boston.

Charles Munch, the musical director, has announced that Pierre Monteux and Ferenc Fricsay will be guest conductors at two of the Providence concerts, and that Rudolf Serkin will be piano soloist at one concert.

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The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,116

OCT 31 1958

Announce Program For First Concert

Charles Munch, now in his tenth season as music director of the Boston Symphony Orchestra, announces the program for the opening concert of the Orchestra's series in the Veterans Memorial Auditorium on Tuesday evening, Nov. 4 at 8:15 o'clock. Dr. Munch will open the program with Bach's Orchestral Suite No. 4. The program will continue with Mozart's "Haffner" Symphony No. 35 and will close with Beethoven's Symphony No. 6, "Pastoral."

Use Herald classified ads

The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,116

SEP 26 1958

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Sun (e)
WESTERLY, R. I.
Republican
Circ. 7,813

SEP 17 1958

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Phoenix
BRISTOL, R. I.
Bi-Weekly Independent
Circ. 2,700

SEP 16 1958

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16

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

NO

Boston Symphony's Program to Be Free of Perplexity

By LANING HUMPHREY

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Suite No. 4, in D major ...... Bach
Overture—Bourees I and II—Gavotte — Minuet — Rejouissance "Haffner" symphony .... Mozart
Allegro con spirito— [illegible] —Minuetto ... 6
("Pastoral") in F major......

In addition to its listening-appeal, the program has many interesting sidelights. First of all, it presents an outline of the evolution of symphonic music.

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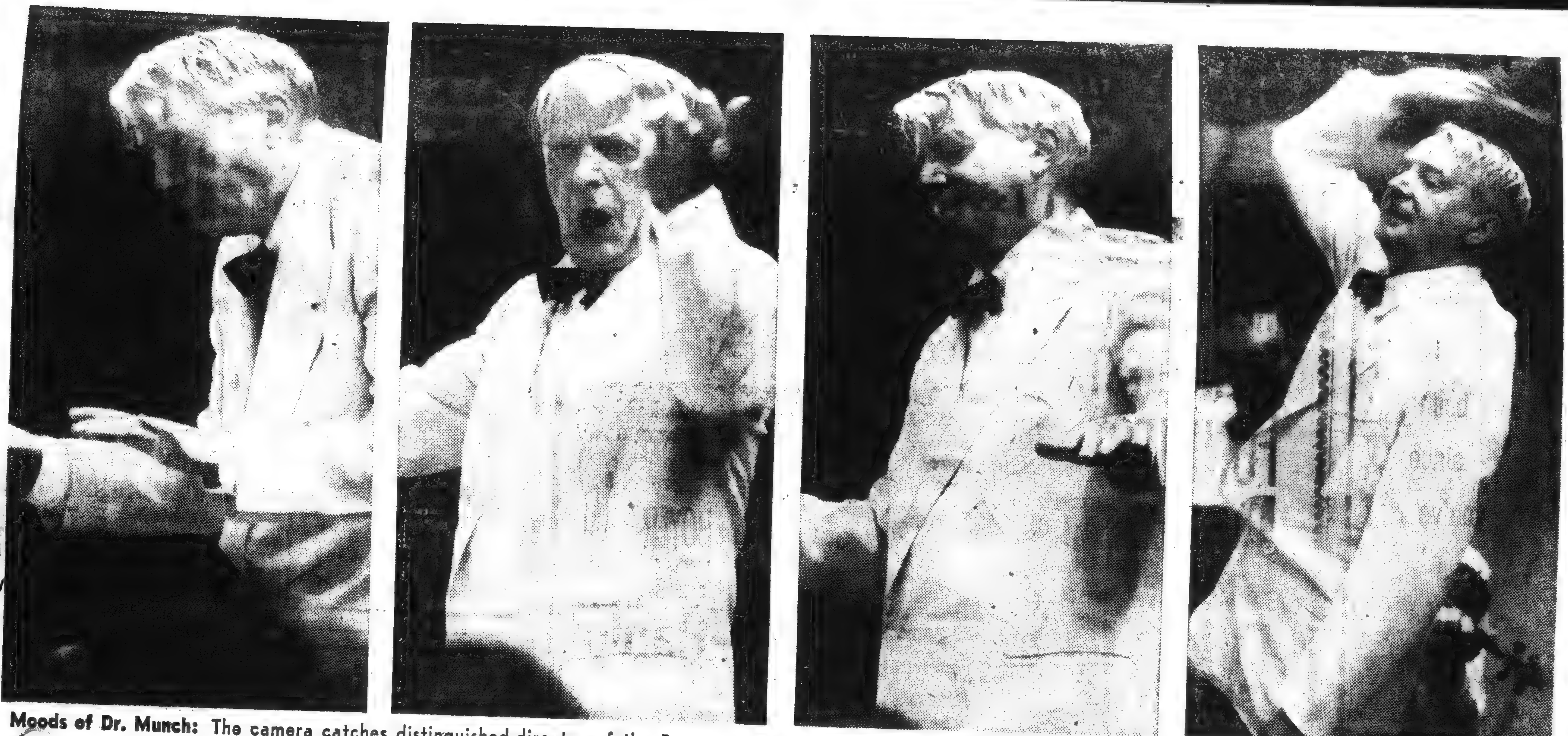

Moods of Dr. Munch: The camera catches distinguished director of the Boston Symphony in typical podium poses as he extracts from his orchestra the gamut of emotion.

Pawtuxet Valley
Times (e)
W. WARWICK, R. I.
Independent.
Circ. 7,860

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,609

OCT 2 5 1958

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

958

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

SEP 7 - 1958

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The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,116

1 1958

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The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,116

1958

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Sun (e)
WESTERLY, R. I.
Republican
Circ. 7,813

SEP 17 1958

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Phoenix
BRISTOL, R. I.
Bi-Weekly Independent
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Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,231

NOV 5 - 1958

Music

78th Concert Season Is Opened Here

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch conducting, opened its 78th Providence season last evening at the Veteran's Memorial Auditorium with what a long-time member of the audience chose to call "a good old-fashioned concert" of Bach, Mozart and Beethoven.

In the pleasant glow of seeing friends and familiar faces from the Boston orchestra, most of the audience was in no particular mood to be either analytical or critical. If this program was chosen to chide us gently for the reaction some of us had to modern music last year, apparently nobody cared. If it seemed a bit unusual to have the same Beethoven twice within the space of a week, nobody minded that, either. For sheer "gemuetlichkeit" we might all have been in Salzburg or Vienna.

The program in detail:

Bach .... Suite No. 4, in D major
Overture
Bourrees I and II
Gavotte
Minuet
Rejouissance
Mozart .. Symphony in D major, No. 35, "Haffner," K. 385
I. Allegro con spirito
II. Andante
III. Minuetto
IV. Presto
Beethoven .... Symphony No. 6, in F major, "Pastoral," Op. 68
I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest; Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

In one important respect there was a change—in the seating of the orchestra. Mr. Munch relocated the double basses across the extreme rear of the stage, shifted the percussion from left to right and put the trombones in the old percussion location. The result was the first major change in ensemble for some time and one which was a terrific improvement where we were sitting as it reinforced the harmonic structure of the sound and absorbed the brass which has been overwhelmingly bright on some occasions.

Coming to the performance itself, it sometimes happens that the slow movements outshine the fast ones in tone and blend and sheer artistry and this was one of those times. For us, at least, there were places where the fast movements sacrificed impressiveness for simple speed and where the lines become almost studies in mechanics. The slow movements, on the other hand, were directed with meaning and with attention to the color of solo sounds and individual sections. This was increasingly apparent as the program progressed and the Beethoven shone in spots especially on this account. Mr. Munch seemed to enjoy conducting this program and the audience gave both conductor and orchestra a warm and pleased response.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,609

SEP 17 1958

Hub Symphony To Give 5 Concerts In R. I.

The Boston Symphony Orchestra will open the 76th season of concerts in Providence Nov. 4 in the Veterans Memorial Auditorium. Five concerts will be presented on the following dates: Nov. 4, Nov. 25, Dec. 30, Jan. 27 and April 14.

This will be Charles Munch's 10th season as director of the Boston Symphony. Two guest conductors will direct one concert each in the coming series, Pierre Monteaux and Ferenc Fricsay.

Rudolph Serkin, pianist, will be soloist at one of the performances.

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,609

NOV 5 1958

Music In Review

Boston Symphony Is Back In Providence Good Graces

Charles Munch directed the Boston Symphony Orchestra in a concert last night in Veterans Memorial Auditorium, Providence, that revived an admiration that had been somewhat erased by the displeasure [illegible] caused in the final concert [illegible] spring. The capacity audience gave him and his incomparable musicians an ovation for one of the most pleasing programs they have played here.

The program opened with Bach's "Suite No. 4 in D-Major," that was lighthearted, melodic and beautifully presented. Mozart's "Symphony in D-Major, No. 35, Haffner" was next and the opening movement, allegro con spirito, was filled with the joyous, lilting, yet meditative qualities that mark Mozart's music. The sublimely tender and sweet second movement, andante, was restful and the relaxed mood of the audience was a happy contrast to the indignation expressed after the spring concert when the listeners responded with boos and hisses.

The concluding work was Beethoven's "Symphony No. 6 in F-Major," the lovable and reminiscent "Pastoral" that was played in a recent concert by the R. I. Philharmonic Orchestra. Dr. Munch demonstrated last night that his musicians are capable of stirring an audience to anger or forgiveness, and the Providence audience proved that it can forgive.

C.H.L.

92

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,231

NOV 5 - 1958

Music

78th Concert Season Is Opened Here

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch conducting, opened its 78th Providence season last evening at the Veteran's Memorial Auditorium with what a long-time member of the audience chose to call "a good old-fashioned concert" of Bach, Mozart and Beethoven.

In the pleasant glow of seeing friends and familiar faces from the Boston orchestra, most of the audience was in no particular mood to be either analytical or critical. If this program was chosen to chide us gently for the reaction some of us had to modern music last year, apparently nobody cared. If it seemed a bit unusual to have the same Beethoven twice within the space of a week, nobody minded that, either. For sheer "gemuetlichkeit" we might all have been in Salzburg or Vienna.

The program in detail:

Bach .... Suite No. 4, in D major
  Overture
  Bourrees I and II
  Gavotte
  Minuet
  Rejouissance
Mozart .. Symphony in D major, No. 35, "Haffner," K. 385
  I. Allegro con spirito
  II. Andante
  III. Minuetto
  IV. Presto
Beethoven .... Symphony No. 6, in F major, "Pastoral," Op. 68
  I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
  II. Scene by the brookside: Andante molto moto
  III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest: Allegro
  IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

In one important respect there was a change—in the seating of the orchestra. Mr. Munch relocated the double basses across the extreme rear of the stage, shifted the percussion from left to right and put the trombones in the old percussion location. The result was the first major change in ensemble for some time and one which was a terrific improvement where we were sitting as it reinforced the harmonic structure of the sound and absorbed the brass which has been overwhelmingly bright on some occasions.

Coming to the performance itself, it sometimes happens that the slow movements outshine the fast ones in tone and blend and sheer artistry and this was one of those times. For us, at least, there were places where the fast movements sacrificed impressiveness for simple speed and where the lines become almost studies in mechanics. The slow movements, on the other hand, were directed with meaning and with attention to the color of solo sounds and individual sections. This was increasingly apparent as the program progressed and the Beethoven shone in spots especially on this account. Mr. Munch seemed to enjoy conducting this program and the audience gave both conductor and orchestra a warm and pleased response.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,609

SEP 17 1958

Hub Symphony To Give 5 Concerts In R. I.

The Boston Symphony Orchestra will open the 76th season of concerts in Providence Nov. 4 in the Veterans Memorial Auditorium. Five concerts will be presented on the following dates: Nov. 4, Nov. 25, Dec. 30, Jan. 27 and April 14.

This will be Charles Munch's 10th season as director of the Boston Symphony. Two guest conductors will direct one concert each in the coming series, Pierre Monteaux and Ferenc Fricsay.

Rudolph Serkin, pianist, will be soloist at one of the performances.

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,609

NOV 5 1958

Music In Review

Boston Symphony Is Back In Providence Good Graces

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C.H.L.

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TIGHT BINDING

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The [illegible] of the Orchestra [illegible] series will take [illegible] at Symphony [illegible] Black, The program [illegible] Berlioz' Overture [illegible] and Benedict." Lukas [illegible] phony of Schubert's [illegible]. The Foss work will be conducted by the composer and the remainder of the program by the orchestra's Music Director, Charles Munch.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 3 1958

South Pacific.

Firkusny at Symphony

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Rudolf Firkusny, Czech pianist, will be soloist in Beethoven's Piano Concerto No. 3. He is appearing in America for the 16th season and will follow his current tour of the United States and Canada with a trip to Australia in the spring of 1959. He last played with the Boston Symphony in April, 1956, when he was soloist in Mozart's Piano Concerto in D major, K. 451.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

NOV 8 1958

Boston Symphony Orchestra

Firkusny Pianist in Beethoven

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By CYRUS DURGIN

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Mr. Firkusny's performance of the Concerto, and the orchestral portion directed with such vivacity and close-following tidiness by Dr. Munch, was indeed a matter for superlatives. This artist of the keyboard continues to grow in the degree and concentration of poetry which he evokes in music. You had only to listen to the exquisite but virile refinement in his scale passages and the ornamental detail, the caressing loveliness wherewith he set forth cantabile melody, to recognize at once a true poet of the piano.

There was also the musical joy of sustained rhythmic lines, and the overall effervescence of this music, which, though in and out of the minor mode, is neither sad nor profound, but as enjoyable as clouds passing over on a fair Summer's day. The final rondo sparkled all the way through. No wonder that, at the end, there was a prolonged ovation for Firkusny.

Though Blackwood may have run third, his First Symphony to my mind is the work of a greatly-endowed young man. The work was not precisely new, since it had been given first performance by this Orchestra last April, Richard Burgin conducting in place of Dr. Munch, who was sick. As I said then, and believe now, this music is quite individual. It does not sound like that of anyone else. If the first movement is a din, it is a joyful and a very cleverly organized din. Yet, as many subsequent pages imply, Blackwood may be a romantic at heart. As time goes on, he may write in a less massive manner, and perhaps he will not again spin out a final movement so long as he did this one. But for the here and now, the fact is of large talent, musical intelligence and very definite high spirits. Blackwood was present and twice bowed.

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 5 - 1958

Valente

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

NOV 13 1958

MUSIC IN REVIEW

By GERALD A. BERLIN

A RICH, FULL WEEK

Thanksgiving has yet two weeks to come, but the local musical stages have already been producing a fine autumn harvest.

Dietrich Fischer-Dieskau appeared last week at Jordan Hall in the first of the Mason Music Foundation Series of four free concerts. He rendered a recital devoted to rarely heard Schubert songs. Just what constitutes greatness in lieder singing is elusive of definition, but whatever that mysterious quality consists of, I am satisfied that this thirty-three-year-old German baritone possesses more of it than anyone who has come along for a generation. Under his stiff, Germanissimo outward manner lies a voice that is warm, rich and dark, with an astonishing range, power and variety of coloration.

Fischer-Dieskau's style is straightforward and uncomplicated, but his hair-line control enables him to shape every tone and mold every phrase precisely to his will. When these assets are combined with profound understanding, deep psychological insight, and intuitive musicality, and applied to the deathless beauty of Schubert's art songs, the result is a supreme artistic experience.

The sixteen songs on the program and numerous encores stemmed from Schubert's earliest song years to practically the date of his death, and ranged widely in mood. Few of them were familiar; indeed, almost all of them probably came as something new to most of the audience. On the whole these songs were far less melodious than the general fun of Schubert's songs, but their poignancy, tenderness and uncanny evocative power were in no way diminished.

At the piano was Paul Ulanowsky, whose skill and accomplishments made his contribution more a collaboration than a mere accompaniment. He was handicapped by a piano whose pedals in the many soft passages resounded through the hall like an eccentric metronome. There was added noise stemming from the chronic habit of the Jordan Hall management of allowing the audible rehearsals of conservatory students nearby to continue during the concerts. The resultant cacophony was scarcely calculated to abet great musical experiences.

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Mr. Blackwood's orchestral forces, particularly the battery, are quite augmented, and he employs the added instruments with dazzling effect, even in an age when the ability to orchestrate tellingly is a commonplace. The harmonies are here biting, there quite traditional and in the slow movement and again in the adagio that rare avis in contemporary composing, a melody, managed to put in an appearance or two without seeming either reversionary or cloying. I also liked the fugal waltz takeoff figure in the scherzo, the use of which in my teenage they called hell's-bell's harmonies, and the moving quiet of the symphony's conclusion.

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* * *

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

NOV 2 1958

Firkusny Symphony Soloist

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independen
Circ. 14,500

NOV 6 1958

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Continued on Page Th

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The [illegible] the Orchestra [illegible] series [illegible] at [illegible] The [illegible] conducted by [illegible] Foss work [illegible] remainder [illegible] composer [illegible] orchestra's [illegible] the program [illegible] Charles Munch.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

N[illegible] 2 1958

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

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Christian Science
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BOSTON, Mass.
Independent
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NOV 5 - 1958

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

NOV 13 1958

THE JEWISH ADVOCATE, THU

MUSIC IN REVIEW

By GERALD A. BERLIN

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95

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Christian Science
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BOSTON, Mass.
Independent
Circ. 158,729

N 2 1958

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A RICH, FULL WEEK

Thanksgiving has yet two weeks to come, but the local musical stages have already been producing a fine autumn harvest.

Dietrich Fischer-Dieskau appeared last week at Jordan Hall in the first of the Mason Music Foundation Series of four free concerts. He rendered a recital devoted to rarely heard Schubert songs. Just what constitutes greatness in lieder singing is elusive of definition, but whatever that mysterious quality consists of, I am satisfied that this thirty-three-year-old German baritone possesses more of it than anyone who has come along for a generation. Under his stiff, Ger[illegible] outward manner lie[illegible] warm, rich an[illegible] ra[illegible] co[illegible] s[illegible] pr[illegible]

The sixte[illegible] gram and numerous [illegible] stemmed from Schubert's earliest song years to practically the date of his death, and ranged widely in mood. Few of them were familiar; indeed, almost all of them probably came as something new to most of the audience. On the whole these songs were far less melodious than the general fun of Schubert's songs, but their poignancy, tenderness and uncanny evocative power were in no way diminished.

At the piano was Paul Ulanowsky, whose skill and accomplishments made his contribution more a collaboration than a mere accompaniment. He was handicapped by a piano whose pedals in the many soft passages resounded through the hall like an eccentric metronome. There was added noise stemming from the chronic habit of the Jordan Hall management of allowing the audible rehearsals of conservatory students nearby to continue during the concerts. The resultant cacophony was scarcely calculated to abet great musical experiences.

* * *

Easley Blackwood is a native of Indiana still in his twenties who has accomplished that rare feat of having the same work of his programmed twice within seven months by the Boston Symphony Orchestra.

The piece in question is the Symphony No. 1. performed for the first time last April with Mr. Burgin and repeated last week-end under Dr. Munch's direction. I missed the first performance, and this is too bad for many component elements proved to be extremely arresting and raised the issue of how well they hang together as a whole—something that cannot be adequately adjudged in a large, complicated work as this.

Mr. Blackwood's orchestral forces, particularly the battery, are quite augmented, and he employs the added instruments with dazzling effect, even in an age when the ability to orchestrate tellingly is a commonplace. The harmonies are here biting, there quite traditional and in the slow movement and again in the adagio that rare [illegible] contemporary composer [illegible] managed to put [illegible] with- [illegible] regarded as [illegible] the lion has begun to [illegible] With Mr. Firkusny's rather small-scale, beautifully tailored concept, one found a lion content to purr. Which is one way to do Beethoven, I guess.

* * *

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BOSTON, Mass.
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95

NOV 2 1958

Firkusny Symphony Soloist

Rudolf Firkusny, famed Czech pianist, will be soloist with the Boston Symphony Orchestra in the C minor Concerto of of Beethoven at Symphony Hall Friday afternoon at 2:15 and Saturday at 8:30.

FIRKUSNY

Dr. Munch also will conduct Brahms' Variations on a Theme of Haydn and the Symphony No. 1 by Easley Blackwood. The latter had first performance last season by the Boston Symphony, and was selected by a jury to be commercially recorded under the recording guarantee project of the American International Music Fund.

The orchestra's Sunday afternoon series will begin at Symphony Hall today at 3. Dr. Munch will open the program with Berlioz' Overture to "Beatrice and Benedict," and will conclude it with the "Great" C major Symphony by Schubert. Lukas Foss will conduct his own Symphony of Chorales.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
enden

otes Off The Cuff

14

Continued from Page One

dan Hall on Nov. 20 at 8:30. Paul Cherkassky will conduct.

Miss Matovinovic will perform Cesar Franck's Symphonic Variations for Piano and Orchestra. She was a faculty member of the Academy of Music in Yugoslavia and performed in many recitals there.

Tickets are on sale at the Jordan Hall boxoffice.

Rudolf Firkusny, the Czech pianist, will be soloist when the Boston Symphony gives its fifth pair of concerts Friday afternoon, Nov. 7 at 2:15 and Saturday, Nov. 8 at 8:30.

Mr. Firkusny is appearing in America for the 16th season, after touring Europe last summer. He last played with the Boston Symphony in 1956.

The concert will open with Brahm's variations on the Theme of Hayden. Symphony No. 1 by Easley Blackwood will follow on the program. This symphony had its first performance last season by the Boston Symphony.

Paintings and drawings representing summer work by students of Carl Nelson, Boston YWCA art instructor, are on display at the YW workshops at 140 Clarendon St.

The exhibit includes traditional and contemporary canvases in various media, as well as pen-and-ink and charcoal drawings.

The display will last through Nov. 8. The public is cordially invited from 9 a.m. to 9 p.m. on weekdays and 10 a.m. to 4 p.m. on Saturdays.

96

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 8 1958

, SATURDAY, NOVEM

Blackwood Symphony Repeated

Young Composer Honored; Firkusny Plays Beethoven

By Harold Rogers

Easley Blackwood has achieved the unusual for a 25-year-old composer. He has heard his Symphony No. 1, composed when he was 22, played twice in the same year (though not in the same season) by the Boston ~~Symphony~~ Orchestra.

When Mr. Blackwood's symphony had its world premiere in Symphony Hall last April 18, Richard Burgin was on the podium. At that time it was put on tape as part of the Recording Guarantee Project of the American International Music Fund. It was later selected as one of the two foremost new works of the season (the other being the symphony by Haieff) and is to be recorded by RCA Victor. Hence its present performances in preparations for this recording.

As heard yesterday afternoon, Charles Munch conducting, the symphony holds up exceedingly well, with the possible exception of the first half of the fourth movement, the Andante sostenuto. Here it's a little dreary and anticlimactic, coming after three movements of lively invention.

As a whole, the symphony has a busy score, and some listeners may be tempted to call it a noisy score. But we must remember that noise, by definition among musicians, is a sound that has no definite pitch. Thus only a very few instruments in the orchestra—such as the cymbals, bass drum, snare, and certain rattles—can be considered noisemakers.

* * *

Instruments of definite pitch, playing within a close harmonic range of one another, do not make noise. They produce dissonance, which is something else again, and to some listeners just as distasteful. But dissonance has always been a part of our musical system. True noise has always had a very small part in it.

Mr. Blackwood summons up some magnificent dissonance, especially in his opening bars, and there are many times afterward when he builds a radiantly vibrant climax. But he is not to be counted among the angry young men of music. He has a whimsical sense of humor, as we learn from his Scherzo (and the charming coda is an especially adroit piece of writing).

He also has a fine urbanistic touch—a sign that he lives very much in our times—in his second movement, the Andante comodo. Here is music of fascinating timbres producing an atmospheric mood in support of two lovely trumpet and oboe solos.

What does Mr. Blackwood owe to his elders? He owes much to Bartók, whose methods of handling the orchestra seem to turn up now and again in the Blackwood score. But here we do not find imitation, as we have found in some of the Stravinsky disciples. Mr. Blackwood could hardly be free of all influences at this early period of his career, but he shows a startling originality that should help him elucidate his style without a long period of trial and error.

* * *

What Mr. Blackwood has done in the music world is similar to what happens in the field of letters when a young man writes a successful first novel. He is then faced with the problem of equaling his original success. We therefore look forward with interest to his second symphony, if he has one brewing.

There is one more point worth bringing out. He deserves a bouquet for resisting, at the end of the fourth movement, the temptation to wind it all up with a bang. This is indeed unusual for a young man and his first symphony.

Dr. Munch opened the concert with a pleasant reading of the Brahms Variations on a Theme by Haydn. After the intermission Rudolf Firkusny gave us a devoted traversal of the Beethoven Piano Concerto No. 3. He is a gentlemanly performer, a master of style, and a servant of the masters.

Nicole Maurey, appearing in "Me and the Colonel," at the Exeter.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

NOV 8 1958

Music

Blackwood's Symphony Features Hub Concert

By ALFRED W. BURKE

BOSTON, Nov. 8—The "First Symphony" of Easley Blackwood highlighted yesterday's concert by the ~~Boston Symphony~~ orchestra. This music represents the work and creative ability of a very young man. Not yet 30 years of age, the composer has presented to music lovers a piece of work that has a marked degree of maturity, as well as a fine example of good orchestra arranging.

His best work lies ahead. Following a hearing of the "First" the listener can reflect and weigh such points and values as string work, interesting woodwind balance and, on a somewhat negative side, an overwhelming blast of percussion.

Blackwood is good to program, good to have in the American library of modern composition, and worthy of taking his place in any concert hall. His ovation by both the audience and orchestral members was well deserved.

As a point of reflection, the orchestra proved to be a faithful adherent to the composer's musical wishes. Not to be overlooked was the ease and method used by Dr. Munch in bringing this portion of a brilliant afternoon of music to a proper climax.

Opening with the Brahms' Haydn "Variations", the orchestra treated the score with sufficient drive and cadence. The entire performance was well reserved, but developed a character and tonal balance that left but little, if anything, to be desired.

For the concerto fans the Beethoven "C Minor" with Rudolf Firkusny was truly an occasion. From the opening measures, when the orchestra possibly never sounded better, to the final notes of the third movement, the soloist received what could be described as perfect support and flawless tonal co-ordination from the ensemble.

The pianist enjoyed a fine afternoon. His technique was sound and he gained tones that projected throughout the hall with character and clear cut distinction. His phrasing was excellent. making each passing group of passages a picture shaded in all the style associated with the school of Beethoven.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

NOV 8 1958

MUSIC

Symphony Concert

The Boston ~~Symphony~~ Orchestra, Charles Munch conducting, presented the 5th program of the 78th season yesterday in Symphony Hall. Rudolf Firkusny was the piano soloist. The program:

Variations on a theme by Haydn,, Op. 56a .... Brahms
Symphony No. 1 .... Blackwood
Piano Concerto No. 3, in C minor, Op 37 .... Beethoven

By ROBERT TAYLOR

The three B's—Brahms, Blackwood and Beethoven—formed the substance of yesterday's symphony program, and if the old masters overshadowed 25-year-old Easley Blackwood, whose First Symphony was introduced last season, Mr. Blackwood still deserves a tribute.

On second hearing his Symphony No. 1 remains an eminently commendable work. To be sure, it will never command an enduring place in the repertoire; but its significance in the development of an extremely promising young composer must not be forgotten.

ELDER STATESMEN

I see no reason to alter my original opinion of the composition. Like most First Symphonies it looks to the elder statesmen among its contemporaries. In the first movement we find Shostakovich, in the scherzo, Prokofieff, and scattered passages of Copland, Messaien and Sessions throughout. Despite the derivative character of the score, however, it discloses a thoughtful, and at times, profound musical imagination.

This is especially true of the second movement, andante comodo, where Mr. Blackwood has written an eloquent and melodic slow section that contains a succinct emotional vibrancy of its own. The opening movement is technically ingenious but rather inert, and the scherzo and final andante sostenuto tend to be diffuse. (The striking second movement has two themes which are not developed, but contrasted brilliantly.)

Overall the symphony is tranquill in mood, notwithstanding the contrived excitement with which it begins.

FLUENT AND POETIC

As a First Symphony the work offers a composer with more than an arid technical competence. In terms of content Mr. Blackwood is less concerned with shuffling the resources of the orchestra like a rivulet of playing cards, than he is with the communication of his ideas. They are inventive and arresting ideas, too; and if we go to other First Symphonies — to Strauss or Mahler, for example—it is possible to assume that the young man has taken a giant stride toward the exploitation of his full creativity.

The appearance of Rudolf Firkusny as the soloist in Beethoven's Third Piano Concerto was another event to be hailed in a splendid afternoon. Mr. Firkusny's traversal of the score—it is, by the way, seldom-done for a piece that is so familiar—was a noble one in every way. The architecture of the concerto was firm, the artist's phrasing was pure delight, the solo voice of the pian emerged as a fluent and poeti force.

Mr. Firkusny's conception of th music proved more objective tha most—which is to say he retain a certain detachment concernin the essential form of the work While every note was delicatel articulated, feeling assumed place in a very solid intellectua structure. He avoided pyrotechnics, but neither was the pian wholly integrated in the orchestr as in the approach of the musica but still maturing Van Cliburn The balance between the solois and the other instrumental force reflected an aristocratic intelligence, a focussed artistic inspiration exhorting the lyricism of a serene classic grace. Mr. Firkusny displayed absolute control over his materials.

The program began with a persuasive performance of Brahms' "Variations on a Theme by Haydn" (or should we say Pleyel, to whom the Haydn-esque tune is now attributed?). Mr. Munch's perception of the score was bright, dry and thoroughly engaging; and I thought he brought unusual glitter to the intricacies of a work existing on many levels of interpretation.

Next week the orchestra will be on tour; the players return with Anatole Dorati as guest conductor on Nov. 21. Beethoven's "Overture to Egmont," Bartok's "Concerto for Orchestra," and Dvorak's Fourth Symphony will be presented at that time.

Lecture

MUSICAL COURIER
NEW YORK, N. Y.

DEC 1958

BOSTON

■ This has always been a city steeped in the orchestral tradition, but in the past all of the interest has been in one place—Symphony Hall at the corner of Massachusetts and Huntington Avenues, where the Boston Symphony presents its concerts to capacity audiences including children and grandchildren of many of the original patrons when the orchestra was started in 1881.

Until recent years visits of other orchestras caused scarcely a ripple, with small audiences the rule. One noticed a change about five years ago, and now it can be said that the Hub's orchestral interest ranges far and wide. This season found Leonard Bernstein exciting admiring comment for his masterful handling of the New York Philharmonic at Symphony Hall. Admiration was expressed for the work of the Chicago Symphony under Fritz Reiner. There were many favorable comments also from those who took the 40-mile trip to Worcester to hear the Detroit Symphony with Paul Paray. Quite a group of Bostonians journeyed to Springfield in the Western part of the state to hear what the revivified Springfield Orchestra is doing.

While the region has always had quite a strong grass-roots orchestral structure, it is only in recent years that the

not altogether plain sailing and can stand a little revision before it emerges in its definitive form. Based on chorales used by Bach, the symphony is filled with technical subtleties which form at once a pleasure and challenge for the informed hearer. The performance itself was first rate, with Mr. Foss demonstrating his skill with the baton and the players taking the extremely tricky score in stride in spite of a minimum of rehearsal time.

The following week, Nov. 8-9, Mr. Munch repeated the Easley Blackwood Symphony No. 1 (he had premiered it in April). Then as now the work impressed as a fine beginning achievement —one that promises well for the future of the young composer. This program opened with the Brahms "Variations on a Theme Haydn" and closed with a thoroughly artistic and enjoyable performance of the Beethoven Piano Concerto No. 3, with Rudolf Firkusny earning plaudits for the integrity and finesse of his playing.

Other events have included a stunning recital by the Budapest String Quartet; a somewhat disappointing program by the Krainis Baroque Ensemble to open the Cambridge Society of Early Music programs; and an excellent Boston Morning Musicales inaugural, soprano Lisa della Casa scoring with her fashionable 11:00 a.m. audience (what a horribly early hour to sing in public)! The Mormon Tabernacle Choir appeared before a capacity audience at Symphony Hall; and the Russian pianist Vladimir Ashkenazy somewhat rescued the local estimation of Soviet pianists as being rather long on brawn but rather short on finesse. (No offense meant, and their violinists really are tops!)

JULES WOLFFERS

MUSICAL AMERICA
NEW YORK, N. Y.

DEC 1 1958

New England Opera Begins Ambitious Boston Engagement

By CYRUS DURGIN

Boston.—Boris Goldovsky's New England Opera Theater, which he founded 13 years ago and ever since has developed with tenacity and devotion, has embarked upon its most ambitious local engagement. Four new productions, beginning with Verdi's "La Traviata", and including "Don Pasquale", "La Rondine" and "Count Ory", are to be presented over a period of two weeks. Since the Boston Opera House is now an empty lot, the NEOT has had to move downtown. Luckily the company obtained the small and superb Wilbur Theatre, now independently operated.

"La Traviata", sung to a full house the evening of Nov. 11, revealed a production scaled to the resources of the group and to the size of the Wilbur. Audrey Schuh, in the title role, and Ronald Holgate, the elder Germont, appeared for the first time in Boston. Miss Schuh obviously is the more experienced, and she sang quite admirably and acted well.

Mr. Holgate, obviously very young beneath his make-up, has a baritone of fine resonance and he has been well-taught, I think. He needs poise and ease in acting, yet he comported himself at least with the dignity that the role demands.

John McCollum, his tenor voice now a little darker in color and heavier in weight, was a fine Alfredo. There was passion in the voice and smooth assurance in the vocal style. Mr. Goldovsky conducted, of course, and things went well.

"Don Pasquale", the second NEOT offering, on Nov. 13, did not fare so well. There were experienced singers in the cast, however, and the vocal work of James Joyce in the title part, Mac Morgan as Dr. Malatesta, Nancy Trickey as Norina and Richard Gilley as Ernesto was praiseworthy.

Lukas Foss, as matters turned out, conducted the Boston premiere of his own "Symphony of Chorales" with the Boston Symphony, on Oct. 31. Charles Munch has been announced to present the work, but he invited the composer to do so. Mr. Foss displayed notable authority in conducting his own music, which, though on the longish side, and episodic, is large-scale, cleverly written, and scored with a genuinely expert touch. It is not easy to grasp upon first acquaintance, but I am convinced that it will prove to be an important work. Thematically each movement is based upon a Bach chorale, but none is ever stated plainly, and only the melodies, never Bach's harmonizations, are employed.

Mr. Munch, in these concerts, conducted the "Beatrice and Benedict" Overture of Berlioz, and the "Great" C major Symphony of Schubert. With Berlioz he invariably triumphs. His reading of the Schubert pleased me

lieder of [illegible] Strauss, Cio-Cio San's "Un bel di" and other numbers.

Glorious artistry was the order of the concert, but it was not until after intermission that the intense feeling one knows Miss Della Casa can summon, was perceptible. Arpad Sandor accompanied Miss Della Casa with his customary excellence.

Another Boston debut has been that by the Soviet pianist, Vladimir Ashkenazy, in the Boston University Celebrity Series, at Symphony Hall on Nov. 2. He is a great keyboard poet, though still very young and undoubtedly not in full maturity. But he gave the finest performance I ever have heard of Prokofieff's Seventh Sonata, one of deep perception as well as virtuosity. And I say this having heard many others play the work, notably Horowitz.

MUSICAL COURIER
NEW YORK, N. Y.

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social and musical values of the community orchestra have been recognized. Boston's Civic Symphony is being taken seriously these years; and the various smaller orchestras, of which there are many, are coming more and more to public attention. Several new groups have been started, among which the most significant is probably the Boston Youth Orchestra with Marvin Rabin as conductor. Rabin, newly-appointed conductor of the Boston University Orchestra, had created a stir in New York last season when he brought his Kentucky Youth Orchestra to that city.

This broadening of interest is all to the good. Most Hub concertgoers find it refreshing to hear other orchestral timbres and then go back to their own great orchestra.

■ The Boston Symphony, after a somewhat uneven start, has settled down to a steady diet of unrelieved excellence. For the 4th pair Charles Munch gave brilliant readings of the Berlioz "Beatrice and Benedict "Overture and the Schubert Seventh. In between Lukas Foss conducted his own considerable and masterly "Symphony of Chorales" in a Boston "first" for the whole work. (The Boston University Orchestra had performed one movement of it in a special Schweitzer benefit concert last year.) The audience took to the work, which is not altogether plain sailing and can stand a little revision before it emerges in its definitive form. Based on chorales used by Bach, the symphony is filled with technical subtleties which form at once a pleasure and challenge for the informed hearer. The performance itself was first rate, with Mr. Foss demonstrating his skill with the baton and the players taking the extremely tricky score in stride in spite of a minimum of rehearsal time.

The following week, Nov. 8-9, Mr. Munch repeated the Easley Blackwood Symphony No. 1 (he had premiered it in April). Then as now the work impressed as a fine beginning achievement —one that promises well for the future of the young composer. This program opened with the Brahms "Variations on a Theme Haydn" and closed with a thoroughly artistic and enjoyable performance of the Beethoven Piano Concerto No. 3, with Rudolf Firkusny earning plaudits for the integrity and finesse of his playing.

Other events have included a stunning recital by the Budapest String Quartet; a somewhat disappointing program by the Krainis Baroque Ensemble to open the Cambridge Society of Early Music programs; and an excellent Boston Morning Musicales inaugural, soprano Lisa della Casa scoring with her fashionable 11:00 a.m. audience (what a horribly early hour to sing in public)! The Mormon Tabernacle Choir appeared before a capacity audience at Symphony Hall; and the Russian pianist Vladimir Ashkenazy somewhat rescued the local estimation of Soviet pianists as being rather long on brawn but rather short on finesse. (No offense meant, and their violinists really are tops!)

JULES WOLFFERS

MUSICAL AMERICA
NEW YORK, N. Y.

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immensely for it moved right along, and as few repeats as possible were observed.

The week following, Mr. Munch gave us the First Symphony by young Easley Blackwood, Brahms's Variations on a Theme of Haydn, and the Beethoven C minor Piano Concerto, with Rudolf Firkusny as soloist.

Blackwood's music had been given first performance at these concerts last April, but at the hands of Richard Burgin, who substituted for Mr. Munch, then ill. The symphony shows big talent, and is individual, highly organized and ardently spirited.

Mr. Firkusny gave us a gorgeous and most poetic account of the Beethoven concerto, superbly supported by Mr. Munch and the orchestra.

Uta Graf in Boston Debut

[illegible] German-born soprano [illegible] recognition in various [illegible] of Europe and this country, has joined the vocal faculty of the New England Conservatory. Under its auspices, she gave a Boston debut concert at Jordan Hall on Oct. 26. Her voice was rich and sensuous, the technique polished and impeccable. Here is a musical intelligence of evident superiority. Lieder and French music by Debussy were the highlights of the program. John Moriarty was the able accompanist.

Lisa Della Casa made her local debut on Nov. 12, at the first of the season's Boston Morning Musicales (in aid of the Boston School of Occupational Therapy) in the ballroom of the Statler Hilton Hotel. This beautiful artist, attired in an equally beautiful amethyst gown, sang lieder of Schubert and Brahms and Strauss, Cio-Cio San's "Un bel di" and other numbers.

Glorious artistry was the order of the concert, but it was not until after intermission that the intense feeling one knows Miss Della Casa can summon, was perceptible. Arpad Sandor accompanied Miss Della Casa with his customary excellence.

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Sunday Register
NEW HAVEN, Conn.
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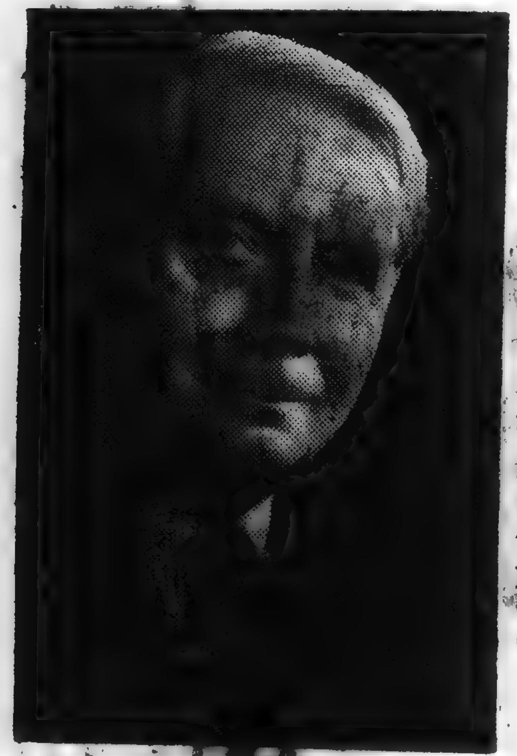
NOV 9 1958

Boston Symphony In First Of Two Woolsey Concerts

By GORDON E. ARMSTRONG

The Boston Symphony will be here on Tuesday evening to give the first of its two annual Woolsey Hall concerts. Charles Munch will conduct the orchestra in a typical program which means, of course, that listeners will hear a new contemporary work in this third event of the Woolsey series. On Tuesday, the work which will be performed here for the first time is the Symphony No. 1 by the young American composer, Easley Blackwood.



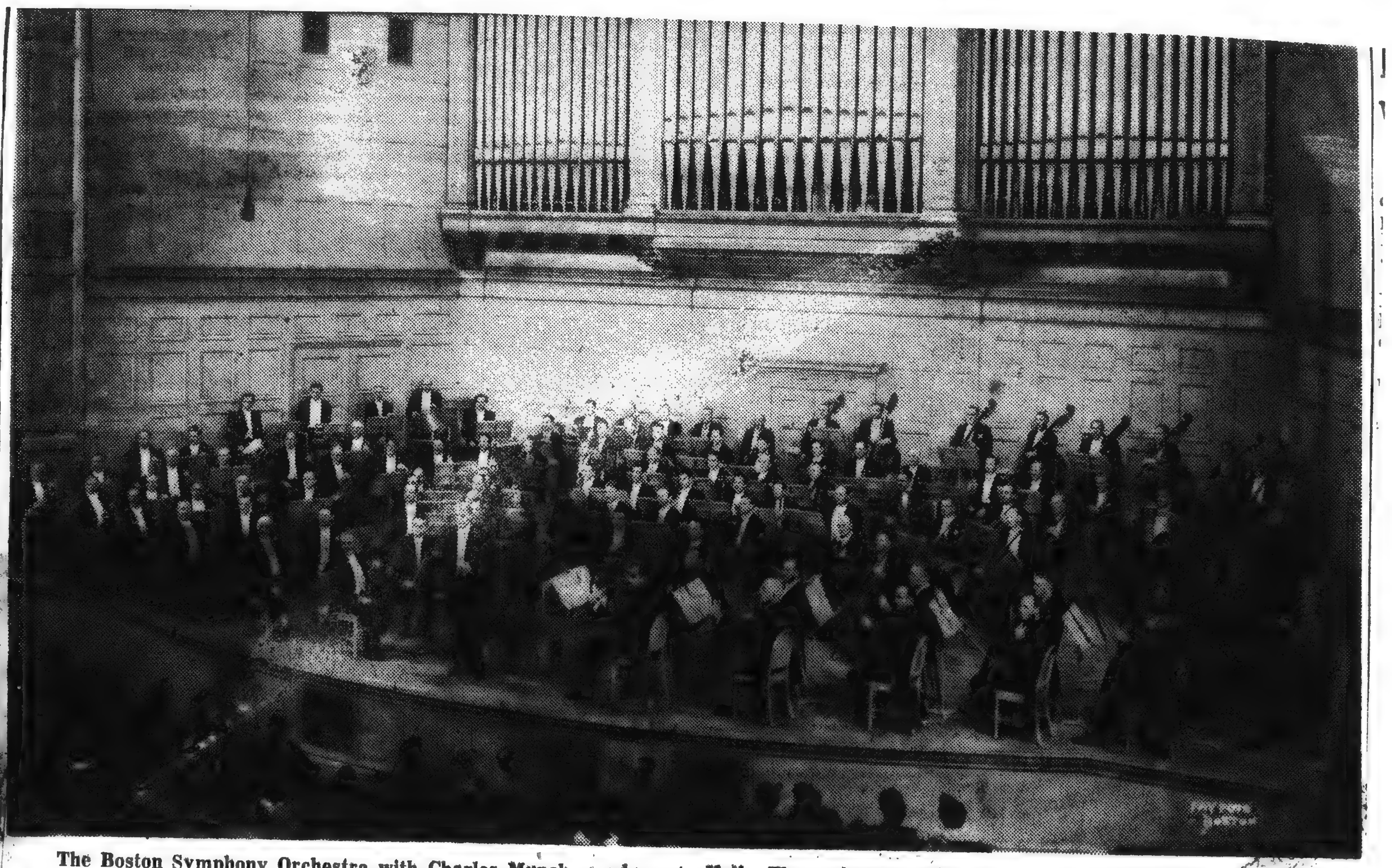
CHARLES MUNCH

This season marks the Boston conductor's tenth year with the orchestra. He commenced his present tenure at the beginning of the 1949-50 season, replacing the late Serge Koussevitzky whose reign lasted for some 25 years. Dr. Munch has proved to be a worthy successor to the great Koussevitzky and has carried on in the finest musical traditions of this justly celebrated orchestra. The Berkshire Festival, a pet project of the former Boston conductor, has continued to grow in stature and attractiveness during the past decade. And Dr. Munch has conducted the Boston musicians on two European tours, both of which have opened the eyes of the world to America's new place in the musical sun. On the orchestra's most recent visit across the Atlantic in 1956, the Russians were its most enthusiastic listeners and the entire tour chalked up another cultural bull's-eye for this country.

The Boston musicians have played an important rôle in observances held by the United Nations over the years. The latest of the orchestra's several appearances before the group was made two weeks ago when Dr. Munch and the players made a special trip to New York to give a concert in the United Nations General Assembly Hall. The event took place as part of the world-wide observance of the UN's 13th anniversary and was heard throughout the world by radio. Musical programs emanating from Paris and Geneva were also included in the two-hour broadcast. The Boston Orchestra concluded the program with the Brahms' Symphony No. 4 which will be its major offering here in Tuesday's concert. The Overture to "Beatrice et Benedict," by Berlioz is to be the other offering.

The new symphony which will receive its local premiere on Tuesday is one of two works chosen for commercial recording by the jury of the recently instituted American International Music Fund's recording guaranty project. The Boston Orchestra is one of a number of major U.S. symphonies which are participating in this plan to further the cause of contemporary music and composers. Blackwood, the composer, is a 25-year-old native of Indianapolis and currently a member of the music faculty at the University of Chicago. His symphony received its world premiere in Boston last April.

New York will also have its first hearing of Blackwood's work on Wednesday evening. Following the concert here, the orchestra will move on to New York for its first seasonal concert there in Carnegie Hall. The program will be the same one that will be given here the previous evening.



The Boston Symphony Orchestra with Charles Munch, conductor, will appear in a program on Tuesday at 8:30 p.m. in Woolsey Hall. The orchestra will make a return appearance, on March 10, 1959, closing the current Woolsey Hall Concert Series.

Sunday Register
NEW HAVEN, Conn.
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DEC 7 1958

MUSIC FOR EVERYBODY

Professionals Hampered By Amateur Competition

By SIGMUND SPAETH

If the professional concert or operatic artist is handicapped by the competition of amateurs, as indicated by this column last week, the composer, and particularly the composer of serious music, suffers even more. Since the American public is practically powerless to appraise the value of any composition in the contemporary idiom, especially at a first hearing, almost any combination of dissonant sounds can demand respectful attention, arriving at a performance through the personal interest of a conductor or a program committee, whose judgment may be influenced in various ways.

The task of selecting material for orchestral programs is difficult enough at best, and any conductor who approaches it honestly and conscientiously is worthy of the sincere gratitude of his audience. But it is made far more difficult by the constant pestering of the amateurs and their friends, who insist on a public hearing for what they know in their hearts to be of doubtful artistic value, to say the least. After having been bored and disapointed innumerable times, is is hardly surprising that most listeners hesistate to express an opinion and probably overlook the very works which may actually deserve a hearing.

In general these listeners depend on the music critics for a decision, and here also they may be frustrated by a wide diversity of comment and often absolutely contradictory reports. An example is the first symphony of young Easley Blackwood (son of the bridge expert), recently introduced by the Boston Symphony Orchestra under Charles Munch. At least one New York reviewer hailed it as a masterpiece, while others dismissed it as monotonous and "a reflection of the beat generation."

This season's opening concert at the National Association for American Composers and Conductors (a hard-working organization founded by the late Henry Hadley) received severe criticism, apparently because some of the music showed signs of a "romantice style." (The words "romantic" and "diatonic" seem to be the most insulting in the vocabularly of a modernist.)

When Herbert von Karajan made his debut as conductor of the New York Philharmonic-Symphony Orchestra, he chose as his opening number a set of short pieces by Anton Webern. The audience received them apathetically, and it was only through Mozart's "Jupiter" symphony and the "Heldenleban" of Richard Strauss that the real ability of this famous interpreter was revealed. Yet one critic found fault with Karajan for "inaccuracies" in the performance of the Webern music. One wonders just how he knew.

Paul Creston, one of our most practical, prolific and frequently played composers, had to read in a New York paper that his music for the saxophone, impressively played by Sigurd Rascher, was "vulgar." If the critics and composers themselves consistently disagree, as they do, how can the public be expected to do any better?

Actually our response to contemporary music is still largely a matter of guesswork and hypocrisy. The vast majority of listeners frankly do not like it but are afraid to say so. If there is anything of permanent value in this tremendous output of musical creativity, time alone will tell. At the moment the odds are heavily in favor of today's musical comedies, which are clearly the best in their field, not only as of the present but for all time. In this category, and in popular music in general, the amateur does not have a chance!

The recent production of Mark Bucci's [illegible], at New York's little Theatre Marquee drew fresh attention particularly to the "Tale for a Deaf Ear," previously presented at the City Center. With Muriel Birkhead and Bruce Mackay in the leading roles, this operatic combination of realism and mysticism actually proved more effective in its miniature setting, and the substitution of a soloist (Dan Resin) for some of the choral comment greatly clarified the rather involved plot. The tragic "Tale" was preceded and followed by effective light comedies, "The Dress" and "Sweet Betsy from Pike," the latter based on the familiar folk song (originally the British "Villikins and His Dinah"), with Anita Darian and Travis Hudson supplying most of the laughs.

Today's Quotation—Paul Henry Lang: "A true musician who is not merely a virtuoso will study his music long after he has mastered it or the purpose of concert performance.

100

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 94,453

NOV 12 1958

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NEW YORK, N.Y.
TIMES
D 633.106 S 1,201,134
NOV 9 1958

MUSIC WORLD: VILLAGE TEEMS WITH CONCERTS

By ROSS PARMENTER

FIVE years ago, when the first outdoor concert of chamber music was given in Washington Square, an audience of about 900 was expected and more than 3,500 showed up. What this revealed was that Greenwich Village, which had long shown its affinity for jazz and folk music, was also eager for concert music. Since that time musical activity in the Village has developed remarkably. Folk music and jazz have continued to flourish there, with poetry being joined as an additional element to the latter. Contemporary music, too, has found audiences. It has been performed in cafes in off-Broadway playhouses and in the Nonagon, an art gallery. The Amato Opera Company has kept audiences coming to its Bleecker Street Theatre since 1951. And no longer are the People's Concerts at Washington Irving High School the only regular chamber music concerts. New York University now sponsors the Washington Square Chamber Music Series and the New School for Social Research presents a series that draws so well that each program has to be given in two sittings.

Three Orchestras

The latest development is in symphonic music. The season before last the Xavier Symphony, led by Vincent La Selva, began giving concerts in Xavier Hall on Sixteenth Street. Last May the Greenwich Village Orchestra made its debut under the direction of Roy Ruesser. And on Dec. 10 another orchestra will start a career in the community. It is the Village Civic Symphony, which will rely mainly on Village residents for its personnel and its soloists.

Norman Masonson is its conductor and its opening concert will be a free one at the Judson Memorial Church on Washington Square. The program will include four compositions by Village composers. Composers living in the Village who are on its advisory board include Henry Brant, Alan Hovhaness, Casimiro Dello Joio, William Flanagan, Maxwell Powers, Ned Rorem, Tom Scott, Noel Sokoloff and Douglas Townsend. The new orchestra will be largely amateur in its make-up, which means it will not be in direct competition with the Greenwich Village Orchestra, which is professional. The latter is planning to give a series of subscription concerts later in the season.

DISCOVERY: Six years ago, when Newell Jenkins was looking for material on Sammartini, the librarian of the Florence Conservatory let him go back to the stacks. Climbing a ladder, he came upon two leather-bound volumes of Cimarosa. One held a "Missa pro defunctis," the other a "Messa da Requiem." When he examined the former he found it answered the descriptions of the work that Cimarosa was said to have written in Russia when the Duchess of Serracapriola, wife of the Neapolitan Ambassador, died there.

What, then, was the other work? He got the hunch that it might be the work written for the Duchess, and that other researchers had been wrong in calling the "Missa pro defunctis" her Requiem. Members of the Serracapriola family affirmed that Cimarosa's funeral music had been called a requiem and not a mass for the dead.

It is a long work that calls for large forces and it will make up the program for the first of the Clarion Concerts that Mr. Jenkins will lead at Town Hall on Tuesday.

CHORUSES: The question has been raised as to how many choruses there are in the United States. An article in these pages said estimates ranged from 3,000 to 10,000. Roy Anderson, editor and publisher of the Choral & Organ Guide, says both figures are way under the mark. He figures there must be well over 50,000. He is led to this belief by his own circulation figures. He says 43,754 active choral directors subscribe to his magazine.

HEMIDEMISEMIQUAVERS: Antal Dorati will conduct the Boston Symphony in Boston on Nov. 21 and 23 in place of Ferenc Fricsay, who is ill. . . . Ernest Ansermet will be 75 on Tuesday. . . . Claudio Arrau will play cycles of all thirty-two of the Beethoven Sonatas in Berlin, Hamburg, Zurich and London. Each cycle will consist of seven concerts. . . . Sam Morgenstern is composing a one-act opera based on Ring Lardner's "Haircut."

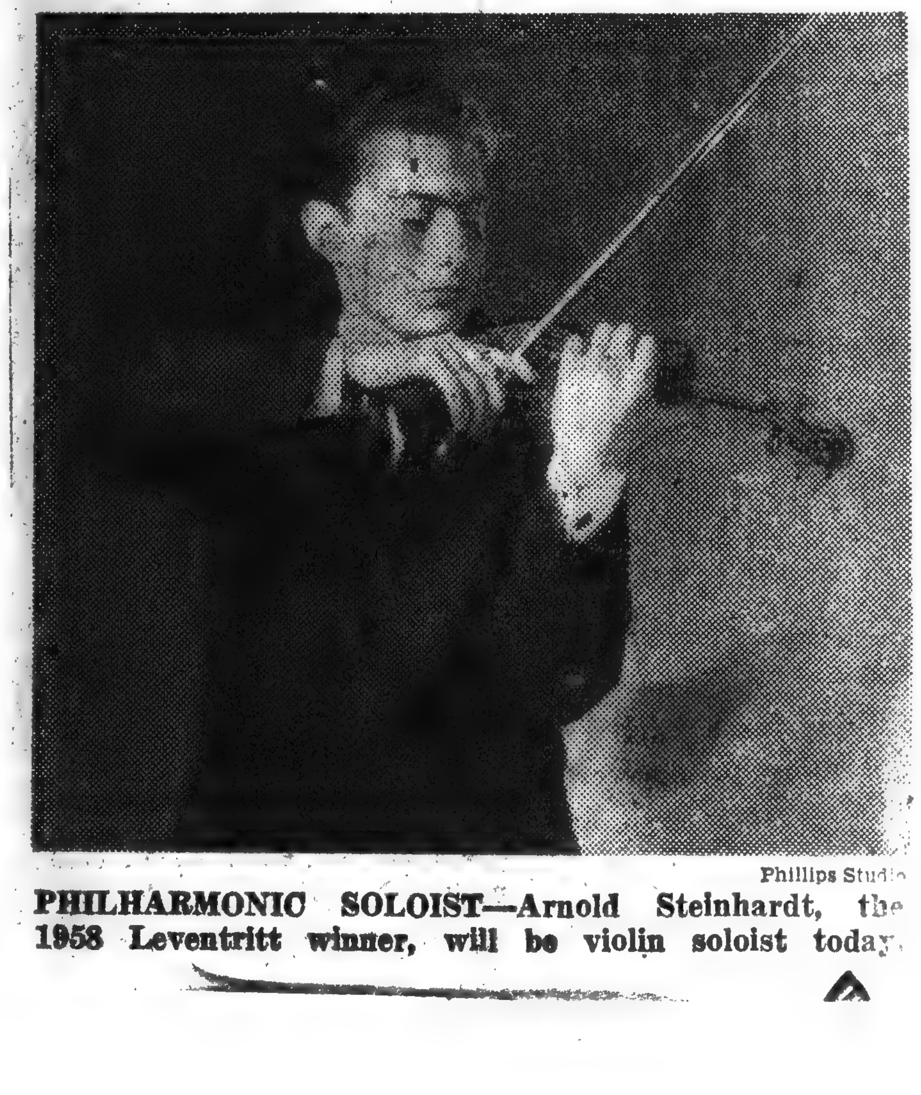
REPRISE

Eugene Ormandy led a "rousing, resplendent" performance of Handel's "Messiah," with the Philadelphia Orchestra and the Salt Lake Mormon Tabernacle Choir. . . . Male singers did especially well at the Metropolitan Opera. Cesare Siepi was a "stirring, convincing" Boris. Leonard Warren was a notable Rigoletto. Cesare Valletti was an "excellent" Alfredo in "Traviata." Cesare Bardelli proved well cast as Scarpia in "Tosca." And Barry Morrell made a successful debut as Pinkerton in "Madama Butterfly." . . . At the City Opera, Lehar's "The Merry Widow" was "a delight" and Gianna Galli was a charming new Mimi. . . . Thomas Schippers led the New York Philharmonic in "a poetic and glowing" performance of "The Firebird" and Gyorgy Cziffra was "a brilliant pianist." . . . Julian Bream played the lute and the guitar with the "utmost sensitivity" and Carlos Montoya played the guitar with amazing virtuosity. . . . Ivry Gitlis was "a highly gifted but uneven violinist." . . . Margaret Roy, contralto, and Shirley Verrett-Carter, mezzo-soprano, were singers who made favorable impressions. . . . Eloise Polk was a pianist with "agile fingers" and Mary Luisa Faini was an "intelligent and skillful interpreter."

Joe Petrovec

BOSTON'S CONDUCTOR—Charles Munch will lead his orchestra in New York and in Brooklyn this week.

PHILHARMONIC GUEST—Herbert von Karajan will lead the orchestra for two weeks beginning Thursday.


Phillips Studio

PHILHARMONIC SOLOIST—Arnold Steinhardt, the 1958 Leventritt winner, will be violin soloist today.

NEW YORK, N.Y.
POST
D. 338,549 S. 258,355
OCT 21 1958

Munch to Lead Bostonians At Carnegie Opening Nov. 12

The Boston Symphony, Charles Munch conducting, will open its 1958-59 season of Carnegie Hall concerts Wednesday night, Nov. 12. As formerly, there will be two series of five events each. Subsequent dates for the Wednesday series: Dec. 10, Jan. 14, Feb. 18, March 11.

Concerts in the Saturday afternoon series will take place Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 14.

NEW YORK, N.Y.
POST
D. 338,549 S. 258,355
NOV 9 1958

Music Director Charles Munch will lead the Boston Symphony Orchestra in its opening concert of the season Wednesday night at Carnegie Hall.

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571,024 S. 819,002
NOV 9 1958

These Visits Welcome

By MILES KASTENDIECK

THIS is Visiting Orchestras Month. With the advent of the Boston Symphony on Wednesday night, one of the perennial visiting orchestras will begin its regular season. The traditional Saturday matinee will complete its Manhattan schedule. It will open its regular series at the Brooklyn Academy of Music on Friday.

That its concerts greatly enrich the musical season requires no further comment.

The Philadelphia Orchestra started its series of 10 concerts a month ago. It gave its second program last Tuesday with a special performance of Handel's "Messiah." It returns for a third concert on Nov. 25. Their concerts, too, greatly enhance the season.

Two Annual Visitors

Of special interest, however, are the announcements of foreign orchestras and the return of two annual visitors.

Next Sunday will bring the Danish National Orchestra and the following Sunday the National Symphony Orchestra of Mexico.

The former will not be a completely novel experience because of the recent visit of the Danish Ballet, but the latter offers something entirely fresh and new.

The Pittsburgh Symphony, which has found especial favor here under William Steinberg, will give its annual concert a week from tomorrow night.

The National Symphony of Washington, D. C., with which Howard Mitchell has done so much on behalf of the American composer, will present a concert on Nov. 28.

Both organizations can be relied upon to contribute programs of more than ordinary interest.

Superb Performance

Concurrent with the visit of the Boston Symphony Orchestra will be the performance of the Boston Little Orchestra in Town Hall next Sunday afternoon.

Known formerly as the Stanger Chamber Orchestra, it caught special attention for its superb performance last season.

This parade of orchestras supplies the variety this city has always needed.

Whereas cities like London and Tokyo have several orchestras giving concerts throughout the season, New York has only the Philharmonic.

Thus the music public must rely on these visiting orchestras for the stimulation of well-balanced musical fare. They make November a big month musically.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715
OCT 26 1958

Boston Symphony's Program Listed

By FRANCIS D. PERKINS

When the Boston Symphony Orchestra visits Carnegie Hall for the first time this season on Wednesday night, Nov. 12, Charles Munch will conduct the first New York performance of Easley Blackwood's Symphony No. 1. First performed in Boston on April 18, it was one of the two works chosen for commercial recording by the jury of American International Music Fund's recording guaranty project. The composer, born twenty-five years ago in Indianapolis, is now a member of the University of Chicago music faculty.

Berlioz' Overture to "Beatrice and Benedict" and Brahms' Symphony No. 4 will also be played in this program. Mr. Munch's conservative list for Saturday afternoon, Nov. 15, in Carnegie Hall, includes Bach's Suite No. 4, Debussy's "La Mer" and Beethoven's Symphony No. 7. The Bach and Debussy works and Beethoven's "Pastoral" Symphony are scheduled for the Bostonians' first concert of the season at the Brooklyn Academy of Music on Friday night, Nov. 14.

Lukas Foss' "Symphony of Chorales" will have its first performances in the Boston Symphony's home concerts this Friday and Saturday.

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The Philharmonic

With the addition of Dimitry Markevitch to its roster, the New York Philharmonic's cello section now includes two prominent conductors' brothers; the other is Martin Ormandy, who joined the orchestra in 1929. Mr. Markevitch was born in Switzerland and studied in Paris and at Tanglewood.

The Philharmonic's other two new cellists, Lorin Bernsohn and Avron Coleman, were both born in Brooklyn. The other three new members of the orchestra are Harold Goltzer, Manhattan-born bassoonist; Edward Erwin, trombonist from Iowa, and Alfred Bruening, former concertmaster of the Dallas Symphony.

Mario Zafred, whose Symphony No. 4 will have its first performances in this country in this week's Philharmonic program under Thomas Schippers' direction, was born at Trieste in 1922 and now lives in Rome, where he became music critic of "L'Unita" in 1949. He studied with Ildebrando Pizzetti. The symphony was first played in the Venice International Festival of 1950.

Gyorgy Cziffra, pianist, who escaped from Hungary during the 1956 uprising, will make his New York debut in this program. He played at Ravinia and Hollywood in the summer of 1957, but his first extensive American tour, scheduled for last season, was canceled on account of illness.

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Symphonic Commissions

For the eleventh consecutive season, the Louisville Orchestra will give the first performance of a work which it has commissioned in each of its subscription concerts under Robert Whitney's direction. "To the Chief Musician, Metamorphoses for Orchestra," by Israeli composer Paul Ben-Haim, will be played in the opening concert this Tuesday; it is based on the Forty-ninth Psalm. The other commissioned works to be heard this season are Benjamin Lees' Symphony No. 2, Bohuslav Martinu's "Estampes," Nikolai Lopatnikoff's "Music for Orchestra," Op. 39; Klaus Egge's Symphony No. 3, and Wallingford Riegger's Variations for Violin and Orchestra.

Mr. Lees has also been commissioned by the Portland (Ore.) Junior Symphony for a work which will be first played under Jacob Avshalomov's direction on Feb. 21. That orchestra's other commission for this season went to Alexei Haieff. This is the second pair of commissions in a three-year project backed by a $10,000 Rockefeller Foundation grant for works suitable for performance by superior student orchestras.

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Incidentals

The National Association for Music Therapy will hold its ninth annual conference in Cincinnati at the Netherland-Hilton Hotel this Thursday, Friday and Saturday. . . . The Mormon Tabernacle Concert Choir, which sings with the Philadelphia Orchestra in Handel's "Messiah" at Carnegie Hall on Tuesday, Nov. 4, and gives a concert of its own there the following evening, left Salt Lake City on a three-week tour last Monday. Its schedule allows it to stay overnight in hotels in only three of the twelve cities which it is visiting; other nights are spent on trains.

Max Goberman will conduct the New York Sinfonietta in a second Vivaldi program at 5:30 p. m. Saturday, Nov. 8, in Carnegie Hall, with all seats again priced at under $1 each. . . . Thea Dispeker is resigning from the general managership of the Little Orchestra Society at the end of this season in order to devote all her time to her activities as artists' representative, but she will continue with the society as musical consultant. William L. Weissel, now associate manager, will succeed her as general manager.

NEWSWEEK
NEW YORK, N.Y.

OCT 27 1958

MUSIC

Battle of the Symphonies

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RCA Victor

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23 Novembre 1958

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par Edgard FEDER

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 326 478 S. 529 715
OCT 26 1958

Boston Symphony's Program Listed

By FRANCIS D. PERKINS

When the Boston Symphony Orchestra visits Carnegie Hall for the first time this season on Wednesday night, Nov. 12, Charles Munch will conduct the first New York performance of Easley Blackwood's Symphony No. 1. First performed in Boston on April 18, it was one of the two works chosen for commercial recording by the jury of American International Music Fund's recording guaranty project. The composer, born twenty-five years ago in Indianapolis, is now a member of the University of Chicago music faculty.

Berlioz' Overture to "Beatrice and Benedict" and Brahms' Symphony No. 4 will also be played in this program. Mr. Munch's conservative list for Saturday afternoon, Nov. 15, in Carnegie Hall, includes Bach's Suite No. 4, Debussy's "La Mer" and Beethoven's Symphony No. 7. The Bach and Debussy works and Beethoven's "Pastoral" Symphony are scheduled for the Bostonians' first concert of the season at the Brooklyn Academy of Music on Friday night, Nov. 14.

Lukas Foss' "Symphony of Chorales" will have its first performances in the Boston Symphony's home concerts this Friday and Saturday.

* * *

The Philharmonic

With the addition of Dimitry Markevitch to its roster, the New York Philharmonic's cello section now includes two prominent conductors' brothers; the other is Martin Ormandy, who joined the orchestra in 1929. Mr. Markevitch was born in Switzerland and studied in Paris and at Tanglewood.

The Philharmonic's other two new cellists, Lorin Bernsohn and Avron Coleman, were both born in Brooklyn. The other three new members of the orchestra are Harold Goltzer, Manhattan-born bassoonist; Edward Erwin, trombonist from Iowa, and Alfred Bruening, former concertmaster of the Dallas Symphony.

Mario Zafred, whose Symphony No. 4 will have its first performances in this country in this week's Philharmonic program under Thomas Schippers' direction, was born at Trieste in 1922 and now lives in Rome, where he became music critic of "L'Unita" in 1949. He studied with Ildebrando Pizzetti. The symphony was first played in the Venice International Festival of 1950.

Gyorgy Cziffra, pianist, who escaped from Hungary during the 1956 uprising, will make his New York debut in this program. He played at Ravinia and Hollywood in the summer of 1957, but his first extensive American tour, scheduled for last season, was canceled on account of illness.

* * *

Symphonic Commissions

For the eleventh consecutive season, the Louisville Orchestra will give the first performance of a work which it has commissioned in each of its subscription concerts under Robert Whitney's direction. "To the Chief Musician, Metamorphoses for Orchestra," by Israeli composer Paul Ben-Haim, will be played in the opening concert this Tuesday; it is based on the Forty-ninth Psalm. The other commissioned works to be heard this season are Benjamin Lees' Symphony No. 2; Bohuslav Martinu's "Estampes," Nikolai Lopatnikoff's "Music for Orchestra," Op. 39; Klaus Egge's Symphony No. 3, and Wallingford Riegger's Variations for Violin and Orchestra.

Mr. Lees has also been commissioned by the Portland (Ore.) Junior Symphony for a work which will be first played under Jacob Avshalomov's direction on Feb. 21. That orchestra's other commission for this season went to Alexei Haieff. This is the second pair of commissions in a three-year project backed by a $10,000 Rockefeller Foundation grant for works suitable for performance by superior student orchestras.

* * *

Incidentals

The National Association for Music Therapy will hold its ninth annual conference in Cincinnati at the Netherland-Hilton Hotel this Thursday, Friday and Saturday. . . . The Mormon Tabernacle Concert Choir, which sings with the Philadelphia Orchestra in Handel's "Messiah" at Carnegie Hall on Tuesday, Nov. 4, and gives a concert of its own there the following evening, left Salt Lake City on a three-week tour last Monday. Its schedule allows it to stay overnight in hotels in only three of the twelve cities which it is visiting; other nights are spent on trains.

Max Goberman will conduct the New York Sinfonietta in a second Vivaldi program at 5:30 p. m. Saturday, Nov. 8, in Carnegie Hall, with all seats again priced at under $1 each. . . . Thea Dispeker is resigning from the general managership of the Little Orchestra Society at the end of this season in order to devote all her time to her activities as artists' representative, but she will continue with the society as musical consultant. William L. Weissel, now associate manager, will succeed her as general manager.

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NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,291,134

SEP 28 1958

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Orchestras Will Play Prominent Role In Forthcoming New York Season

By JOHN BRIGGS

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CLEVELAND: The Cleveland Orchestra will open its forty-first season at Severance Hall on Thursday, Oct. 9, with George Szell returning for his thirteenth year as musical director. Stanislaw Skrowaczewski, conductor of the Warsaw Philharmonic, and Jean Fournet of France will make their United States debuts as guest conductors of the Cleveland Orchestra. Robert Shaw, associate conductor of the orchestra, will lead four pairs of concerts.

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MINNEAPOLIS: The Minneapolis Symphony Orchestra, beginning its fifty-sixth year, will offer a twenty-seven-week season, the longest in its history. Antal Dorati, observing his tenth year as musical director of the orchestra, will have a first performance of his Second Symphony, and a repetition of his "The Way of the Cross," which had its first performance in Minneapolis in 1956. Guest conductors for the orchestra during Mr. Dorati's January absence will be Pierre Monteux and Gerard Samuel, associate conductor of the orchestra.

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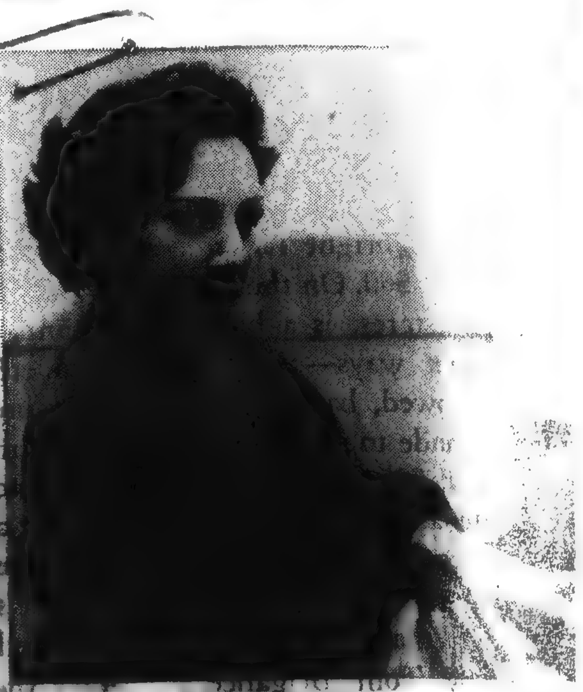

ROSALYN TURECK, gifted pianist, follows up recent solo recital triumph by playing two Bach concertos with Philharmonic Dec. 18-21

WOODY HERMAN makes the N. Y. jazz scene at the Round Table, opening Dec. 15 for four weeks and playing with small combo for first time

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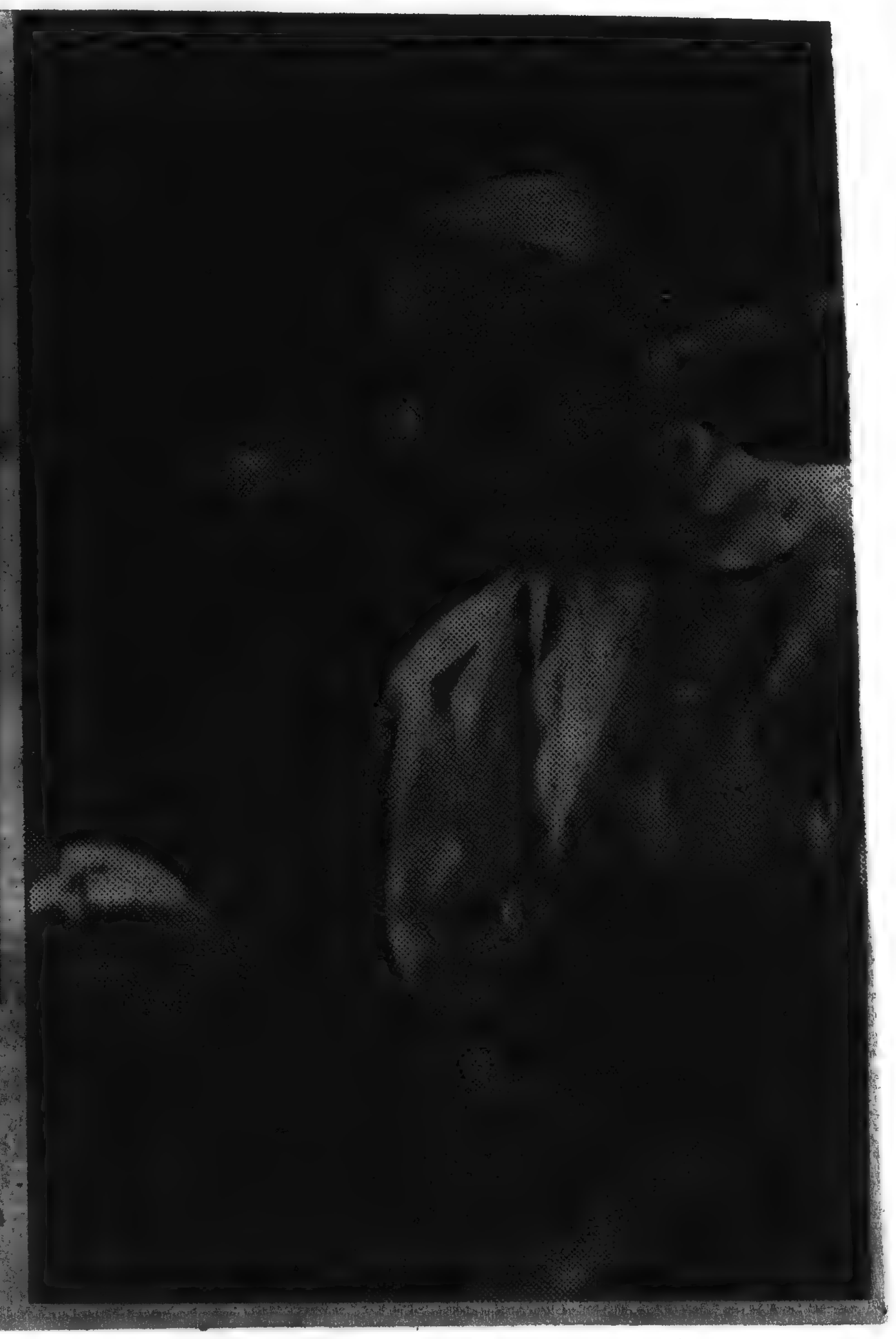

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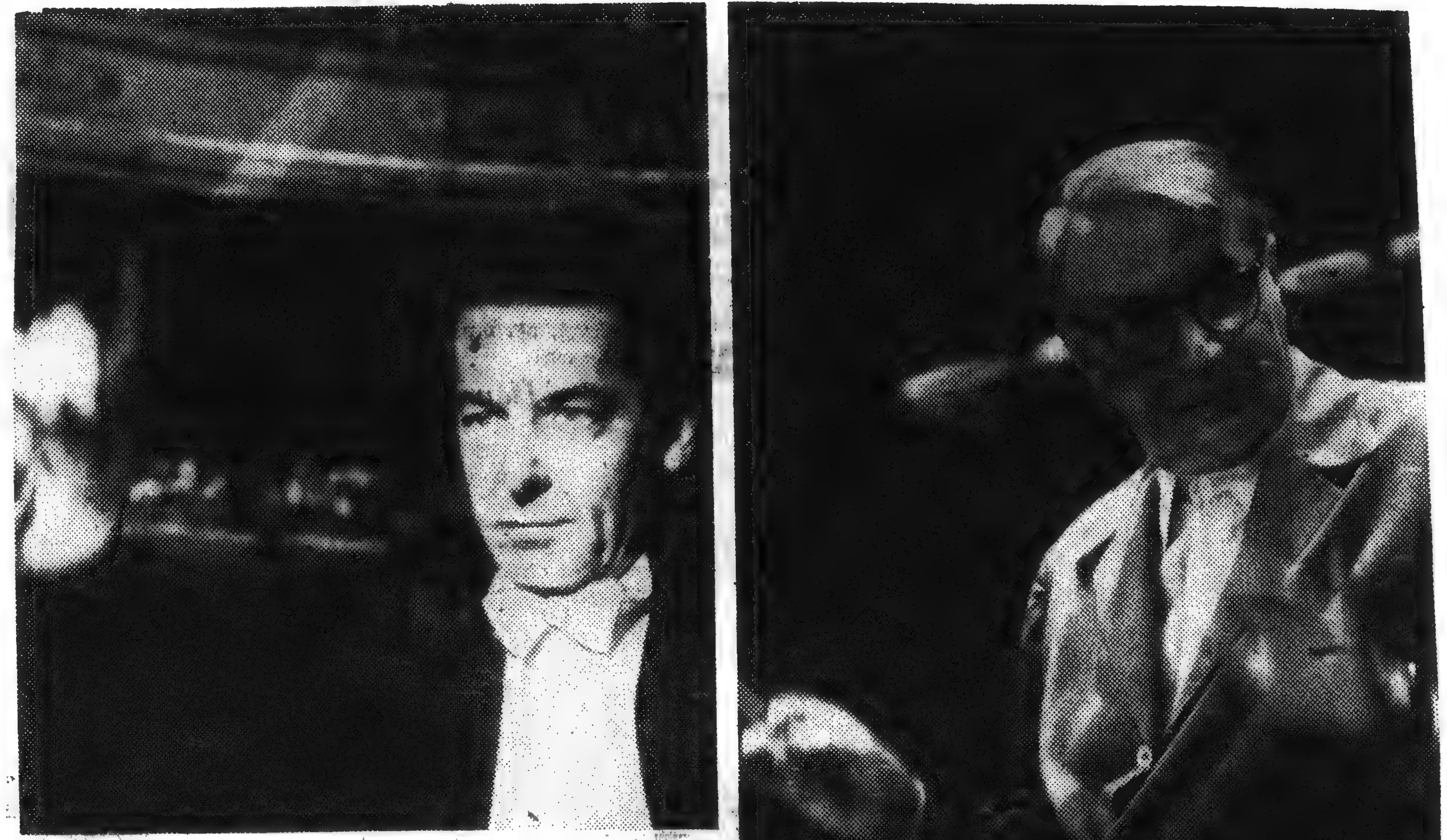

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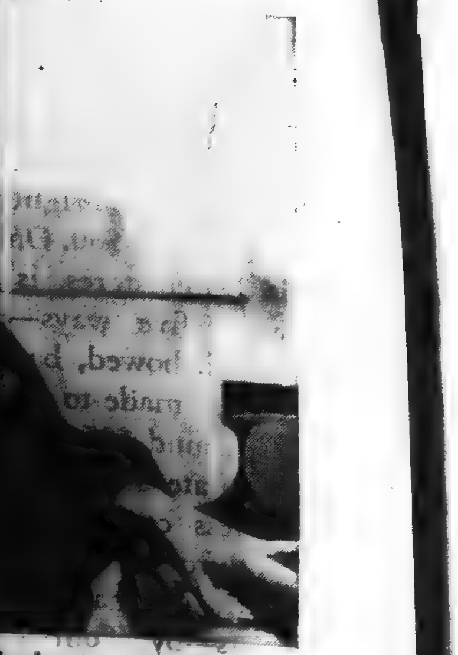

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NEW YORK, N.Y.
TIMES
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NOV 9 1958

WE ENJOY GUESTS

New York Welcomes Visitors For They Enrich Its Musical Life

By HOWARD TAUBMAN

ARE we New Yorkers more provincial than we think? Do we lack the grace to concede that institutions developed by other communities rank as high as ours or surpass ours?

An indignant letter from a reader, published on this page a fortnight ago, implied that this was what was behind this department's comments on the Chicago Symphony Orchestra when it recently paid its first visit to New York since Fritz Reiner took over as music director.

The offending words in the review were that the orchestra had come here "prepared to the teeth." The reader complained that this phrase, or its equivalent, was trotted out for every visiting ensemble, evidently as a sly way cutting it down to size and of protecting the reputation of the New York Philharmonic.

Nothing could have been further from this column's thoughts. The morning after the Chicago Orchestra's appearance it was described in this journal as "one of the finest in the land," and that judgment still stands. There was no desire to take anything away from the orchestra's achievement. Nor was there any intention to subtract by a fraction from the high esteem for Mr. Reiner as an unsurpassed orchestral builder.

Were Prepared

But of course, the Chicago Orchestra came here "prepared to the teeth." So does every other visiting ensemble. An orchestra would be foolish if it did not make every effort to display its best qualities when it called on its neighbors. The New York Philharmonic would be improvident if it did not behave the same way on tour.

Why did Mr. Reiner, who assumed the leadership of the Chicago Orchestra in 1953, wait five years before bringing it to New York? One would guess that he preferred to bide his time until he was certain that it had achieved the standard he was determined it must have.

But is this not a further example of the self-satisfied New Yorker's thinking? Isn't it nonsense to suggest that Mr. Reiner had gone to Chicago and worked hard to rebuild the orchestra merely to show it off in New York?

No one makes such a suggestion. Chicago has the pride and tradition to look after its own interest. It had the wisdom to engage Mr. Reiner when it wanted a first-class conductor. The objective without question was to give the nation's second-largest city a symphonic ensemble commensurate with its position. Mr. Reiner has done a brilliant job.

Proud to Display

When you have created an orchestra you are proud of, you naturally want to put it on display. The Cleveland Orchestra, which has acquired an exciting personality under the direction of George Szell, comes to New York each year. The Pittsburgh Symphony, which has been built up by William Steinberg, is another regular visitor. Orchestras from other American cities and from foreign countries appear in New York every season.

New York is happy to have these guests. They add variety and depth to our musical life. Far from listening to them with reserve, we are eager to make their acquaintance. We do not take umbrage if we find that a visiting ensemble is superior to our own. On the contrary, we rally to support it.

The New York Philharmonic is enjoying a banner season at the box office, thanks to the interest that Leonard Bernstein has aroused. But in recent years *New Yorkers were less loyal to their own orchestra than to those from out of town.* The Boston Symphony and the Philadelphia Orchestra were the ones that played to big gatherings in Carnegie Hall. The truth is that New York is accustomed to quality and patronizes it no matter what its place of origin.

Impartial

New York's critics have the same attitude. Naturally, we want the New York Philharmonic to be as good as it should be, but we have not pretended that it was great when it was not. Nor do we run down visiting ensembles as a justification for local pride.

One wishes one could say the same thing for other cities. One thinks of the way some English critics reacted to the Philadelphia Orchestra when it played in London last May. As everyone knows, the Philadelphia under Eugene Ormandy is famous for the opulence of its tone. The sheer creaminess of it may not be to everyone's taste, but all listeners of goodwill must admit that this is a superbly trained, sensitive, homogeneous band. One could object to specific interpretations, but one could hardly deny the special, outstanding character of this orchestra.

Some London critics lashed into it as if it had no meritorious attributes. Indeed, one reviewer attacked it as if it were a prime example of everything he found disaffecting in American society. Reading him, you came away with the notion that the glossy Philadelphia style reflected all the false values the United States was supposed to live by. Even that glorious sound was offensive.

Well, it is any man's privilege in a free world to dislike the Philadelphia Orchestra. But an orchestra need not be asked to carry the burden of an entire civilization. It happens that I heard the London Symphony in Brussels and thought it was heavy-handed, lusterless and dreary. It does not follow that English life must be equated with this orchestra's defects. When you come think of it, the City of Philadelphia itself has not the smartness and glamour of its orchestra.

Chicago's Credit

The balance and sanity Mr. Reiner has established in the Chicago Orchestra are not necessarily reflections of Chicago as a whole. It is, of course, to Chicago's credit that it has known how to appreciate Mr. Reiner's gifts. He has had full freedom to re-create the orchestra after his own taste. His standards of orchestral training and discipline are impeccable. The ensemble plays with precision and flexibility, solidity and nuance, grandeur and refinement.

Believe it or not, a New Yorker is delighted with the progress made by the Chicago Orchestra. He rejoices that this ensemble, which will tour Europe next year, will provide further proof of our widespread musical culture. And he hopes that the orchestra will make its invasion of Europe, as it did New York, "prepared to the teeth."

Such preparation means merely that the orchestra has not only rehearsed thoroughly the music on its program but also performed it often enough at home and in other places on tour so that conductor and ensemble have it completely mastered. Anything wrong with that?

NEW YORK, N.Y.
TIMES
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NOV 2 1958

THE WORLD OF MUSIC

Handel Operas to Be Given During His Bicentennial in Germany

By ROSS PARMENTER

GERMANY is planning to celebrate the Handel Bicentennial in fitting style. Even the Federal President Theodor Heuss will join in the observances by delivering an address on the composer at a special ceremony in Berlin. Nearly all of Germany's orchestras will play Handel instrumental works and many are engaging choruses for big oratorio performances. But what is of special interest is the whirl being given the operas.

As might be expected, "Julius Caesar" is the opera being done most often. It will be given at Duesseldorf, Kassel, Aachen, Kiel, Nuremberg, Bremen, Essen, Wuppertal and Augsburg. But other operas also are being revived. "Rodelinda," for instance, will be presented in Saarbruecken, Krefeld, Brunswick and Bielefeld; "Agrippina" will be given in Cologne and Heidelberg; "Ezio" will be presented in Detmold and Gelsenkirchen, and "Xerxes" at Stuttgart and Bielefeld. And three towns are trying still other operas. Darmstadt is reviving "Partenope," Dortmund is giving "Acis and Galatea" and Treves is doing "Tamerlane." And Hamburg and Mannheim are making an experiment with the oratorio "Belshazzar." They are giving it a stage version as if it were an opera.

DRINKS: When Rudolf Bing opened the Metropolitan season last year with the Russian "Eugen Onegin," he served vodka to the standees. This year, when "Tosca" was the opening opera, he admitted he had thought of serving Chianti, but instead he reverted to the traditional coffee.

As he served it, the standees were as fresh as ever. Several said they would rather have tickets. And one man with a thick brogue asked, "When's the Metropolitan going to give 'The Lily of Killarney'?" He was referring to the opera by Sir Julius Benedict that had its première in 1862.

Mr. Bing said he did not know the work. Thereupon the man sang an excerpt. If the Met ever does get around to reviving the Benedict opera, perhaps Mr. Bing will serve Irish whisky.

THIRTY-TWO 'CELLI: Two years ago a number of the city's leading 'cellists formed a club that they incorporated as the Violoncello Society. Last year they used a good deal of the money they collected for dues to finance Leslie Parnas' trip to Paris to compete in the first international contest for the Casals prize. Their entrant won the competition and they all felt encouraged.

Now they want to enable another young 'cellist to get to Mexico to compete for the second Casals prize in Jalapa. But this time, instead of taking the expenses from dues, they want to raise them through a concert. Accordingly they have taken Town Hall on Dec. 10 and on that evening they will give a program devoted to works by Heitor Villa-Lobos for multiple 'cellists. The Brazilian composer will conduct them and the closing piece will be a new Fantasy Concertante that he has written for thirty-two 'celli.

HEMIDEMISEMIQUAVERS: Lukas Foss' Symphony of Chorales, which was introduced by the Pittsburgh Symphony last Sunday, was played by the Boston Symphony on Friday and will be played by the New York Philharmonic on April 9. . . .

NEW YORK, N.Y.
TIMES
D 633 106 S 1,291,134

SEP 21 1958

1958-59 SEASON COMING UP

Changes in N. Y. Philharmonic's Policy and the Handel Bicentennial Will Be Among the Features

By ROSS PARMENTER

WHAT will the 1958-59 music season offer the New York concert-goer? Since nearly every season has its surprises, unexpected events (like the emergence of Van Cliburn last season) cannot be anticipated. And one can only speculate about the quality of performances. But so much planning has already been done for the season about to open that one can be sure of certain leading facts.

One can be sure, for instance, of those features it will have in common with past seasons: the average length, starting in October and continuing through April; orchestral concerts and operas presented by the city's established performing organizations; visitors from abroad, many recitals both by big-name artists and by newcomers, and physical surroundings that have been familiar for, lo, these many years. This last is worth stressing, for it conceivably could be the last, or next to last, season with Carnegie Hall as part of the concert pattern.

One can be reasonably certain, too, of certain things that will give a distinctive coloration to the season. With the institution of the Thursday night previews and Leonard Bernstein's assumption as musical director, the programs of the New York Philharmonic will be the subject of lots of talk. New fans probably will be gained and perhaps a few old ones will be lost. Twelve-tone music is sure to come up for increasing attention, with the Metropolitan Opera's production of Alban Berg's "Wozzeck" sparking much discussion. Russian visitors will again be an enlivening element. And it will be a Handel year.

for St. Cecilia's Day," an all-Bach program at Christmas and Handel's "St. John Passion" at Easter.

The Danish National Orchestra, led by Thomas Jensen and John Frandsen, is the only major symphony orchestra from abroad expected to play at Carnegie Hall. But on Oct. 15 Fritz Reiner will bring the Chicago Symphony to Carnegie for the first time since he assumed its direction five years ago. The Pittsburgh Symphony, under William Steinberg, and the National, under Howard Mitchell, will each play there in November. George Szell will bring the Cleveland Orchestra back for three concerts in February and March. And the Boston Symphony and the Philadelphia Orchestra will each give their customary ten concerts.

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AT CARNEGIE HALL

Munch's 1st of Season

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony included a new symphony in its first program of the season in Carnegie Hall last night.

It introduced Easley Blackwood as a composer of promise writing his first major work at 22. The promise, however, has yet to be fulfilled.

Most of it crystalized in the codas of each of the four movements. Blackwood has a sense of instrumental texture and shows a gift for weaving an interesting musical fabric. His music frequently drifted into a state of impressionism some of which sounded effective. Except for the Codas, it rarely acquired enough character to give it profile.

As an admixture of tonal and atonal music, the symphony may beg a question. The inconsequential nature of the final measures of at least three movements sustain it. The non-melodic aspect of some themes and the obvious melodic nature of others confuse the situation. A lack of salient personality is probably the most disturbing factor in the music.

The work received only polite applause. This might be attributed to the fact that I noted a fading away into disinterest in each movement. Thus the symphony as a whole becomes neither the sum of its parts nor the summation of its cyclic themes. In parts there was some fascinating writing instrumentally. In its entirety the music escaped into aloofness.

The concert opened with a somewhat dutiful performance of Berlioz's "Beatrice and Benedict" overture and ended with Brahms Fourth Symphony. The Berlioz received more dutiful treatment than I would expect from Munch. The Brahms revealed a certain lack of incisiveness and intensity which he has given it on other occasions. Perhaps the more deliberate pacing of the first two movements established this impression. In being more relaxed, Munch let some of the tensile strength of conducting slacken.

The Bostonians played well. There was quality in all their work. They did not sound quite so inspired by their conductor as usual for all the felicity of their playing.

TIME
NEW YORK, N. Y.

NOV 24 1958

Beat Symphonist?

Are young U.S. composers, like poets and novelists, turning beat? The New York *Times's* Howard Taubman suggested the question last week commenting on the New York premiere of *Symphony No. 1* by 25-year-old Indianapolis-born Easley Blackwood. The work's jaded tone, said Critic Taubman, marked it as "a reflection of the beat generation."

Blackwood's composition, performed by Charles Munch and the Boston Symphony, was grave, withdrawn, and [illegible] tionally muted to a kind of rasping, [illegible] ried monotone. It nevertheless revealed Blackwood as a skilled technician [illegible] stoutly original musical thinker. The [illegible]

[illegible] BLACKWOOD [illegible]
Boulanger with a jaded beat.

tramp convention. Composer Blackwood studied at Yale under Paul Hindemith, moved on to Paris where he became a student of Nadia Boulanger, for 35 years the musical nanny of top U.S. composers (TIME, Sept. [illegible]). Now instructor in the music department at the University of Chicago, Blackwood insists that his composition [illegible] "with the times in [illegible] he regard himself as be[illegible] looking at my picture," says Blackwood, "could tell that I am not."

NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,201,134

NOV 13 1958

Music: Beat Symphony

Boston Orchestra Gives First by Blackwood

By HOWARD TAUBMAN

EASLEY BLACKWOOD'S Symphony No. 1, which was introduced to New York at Carnegie Hall last night by Charles Munch and the Boston Symphony Orchestra, sounds [illegible] reflection of the beat generation. Its prevailing character is somber, if not spiritless; it thrashes about a bit but presently it subsides into defeatism.

Mr. Blackwood, who was born in Indianapolis twenty-five years ago, would deny any connection with a fashion that has taken hold in literary circles. Indeed, he has declared that his symphony "is conceived along completely abstract lines, and has no direct or implied parallel with literature or any of the other arts."

The composer insists that he aimed for "an expression of musical ideas and nothing more." One takes him at his word. But even abstract musical ideas represent a state of mind and some emotion. And the way they are presented and worked out is bound to induce in the listener a series of reactions, not merely intellectual but also possibly emotional.

•

In his four-movement symphony Mr. Blackwood has two andantes and the opening movement is introduced by an andante maestoso. The longest movement, the last, is almost unrelievedly grave and pessimistic, and it dies away in a whisper. Even when this symphony bestirs itself into vitality, it has little exuberance.

These are reactions of one listener to a first hearing. They do not negate the fact that Mr. Blackwood is a composer of talent. He has handled his material with uncommon assurance for one so young.

Stylistically he may be described as a middle-roader. He abjures avant-gardism, but he does not hesitate to use some modern seasoning. He evidently thinks for himself, and though one may detect influences of older composers in his work, they do not become dominant.

Though he has taken a few minor liberties with symphonic form, he has remained faithful to its essential tradition. His thematic material, not especially striking in its own right, is manipulated with truly symphonic resourcefulness and is made to yield far greater dividends than one would expect from it. That is the mark of a composer.

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Mr. Blackwood has studied with Messiaen, Heiden, Hindemith and, like so many of the older generation of American composers, with Nadia Boulanger in Paris. He has won prizes and commissions. This symphony, for example, was recorded last season in Boston as part of the Recording Guarantee Project of the American International Music Fund.

Now it has been chosen for commercial recording and release by RCA Victor because it was named as one of the best of the contemporary pieces taped by the Recording Guarantee Project. Mr. Blackwood's career has begun auspiciously.

Mr. Munch and the orchestra gave the symphony what seemed like an authoritative performance. It had spaciousness, suppleness, rhythmic life and variety of color.

The Bostonians were in good form. The evening began with a vigorous, vivacious performance of Berlioz' "Beatrice and Benedict" Overture and ended with Brahms' Fourth Symphony, to which Mr. Munch and his orchestra bring memorable breadth and intensity.

Easley Blackwood

The Program

BOSTON SYMPHONY ORCHESTRA, Conducted by Charles Munch. At Carnegie Hall.
Beatrice and Benedict Overture..Berlioz
Symphony No. 1 (first New York performance) ....Easley Blackwood
Symphony No. 4..................Brahms

INDIANAPOLIS, IND.
STAR
D. 208,769 S. 318,206

NOV 17 1958

CONCERT HALL By CORBIN PATRICK

Blackwood Writes For Beatniks?

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The Boston Orchestra under Charles Munch played his Symphony No. 1 as the feature of its first concert of the season in Carnegie Hall Wednesday night.

Reviews in Thursday's New York Times and Herald Tribune were devoted almost exclusively to discussing his work, which had its world premiere in Boston last spring.

The Times man thought, on first hearing, that Blackwood might be a spokesman for the "beat generation."

But the prevailing "somber" tone of his music, which led the Times man down this path, impressed the Herald Tribune critic with its "high seriousness, elevated intent and good breeding." He declared our boy "is possessed of a power of expressivity and a vigor in symphonic thought that count as gifts not frequently met."

The Times review also declared him "a composer of talent . . . with uncommon assurance for one so young." It agreed that "he evidently thinks for himself." Both considerately left him a little room to grow in.

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The son of Bridge Expert Easley Blackwood, father of the Blackwood four-no-trump convention, Composer Blackwood studied at Yale under Paul Hindemith, moved on to Paris, where he became a student of Nadia Boulanger, for 35 years the musical nanny of top U.S. composers (TIME, Sept. 30, [illegible]). Now an instructor in the music department at the University of Chicago, Blackwood insists that his composition has no direct connection "with the times in which [illegible] he regard himself as beat? "Anybody looking at my picture," says Blackwood, "could tell that I am not."

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NEW YORK, N.Y.
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NOV 23 1958

FORGET POSTERITY

It Goes Its Ways—What We Do Today Matters

By HOWARD TAUBMAN

IN the arts, where boldness and originality in new creations may earn scorn or neglect, time is often regarded as the great corrective. It shuffles values relentlessly. What once seemed rare and audacious becomes commonplace and tame. What once looked prickly turns smooth and accessible.

Creative men and women who find themselves ignored or rejected, may derive what bitter consolation they can from the thought that their day will come. The public, even the part that is cultivated and responsible, may shrug away a failure to get anything out of a difficult work with the feeling that it is not ready for it. Leave it to posterity, which will know how to redress wrong and dispense justice.

Heavy are the burdens placed on posterity. Occasionally it functions just as sentimental tradition would have it do. More often than not it remains as perversely indifferent as its progenitors. Whether it magnifies or minimizes old reputations, posterity will carry on as it pleases. What it thinks will no longer matter to the creative artist. But what a difference it could be to him if his contemporaries cared.

Late Acclaim

One thinks of Charles Ives, who began to win notice and performances in his last years when he was too ill to compose any further and who is spoken of more highly now that he is dead. Would recognition early in his career have altered the direction of his growth?

All that is possible now is to speculate. The chances are strong that a place in the mainstream of American musical life would have made an enormous difference to Ives and his music. The private jokes and the calculated difficulties, which he incorporated into some of his works as a way of thumbing his nose at a cold and hostile world, would not have seemed necessary. And, more important, the character of his development would have been altered.

Earlier this season Leonard Bernstein remarked at a New York Philharmonic preview that Ives was really a primitive. This was a misreading of the man and his talent.

In his creative roots Ives went back to manners of a small New England community, such as Danbury, Conn., where he was born and grew up. The simplicities of American life, not yet industrialized and turned into uniformity, were at the core of his music. Schubert sang of simple and enduring things; one would not describe him as a primitive.

What ailed Ives was that he failed to become a thoroughgoing professional. The blame was not his but the community's. He would have rejoiced to make music a full-fledged career. Though he became prosperous in the insurance business, his passion was for music. Without much hope of having his work performed, he labored night after night and year after year on his compositions.

He used devices like polytonality long before they became part of the contemporary composer's vocabulary. His mind was quick, ingenious and inventive, but it needed the tempering of public performance and reaction. Great though his gifts were, he was forced to remain an amateur, which is not the same thing as a primitive.

Expanding Fame

What about Anton von Webern? Music that he wrote decades ago is only beginning to receive some regularity of performance, if his appearance once a year on the programs of an organization like the New York Philharmonic may be called regularity. The fact is that his fame keeps expanding.

Webern also was neglected, and yet it cannot be denied that his music was a fulfillment of his highest powers and acutest perceptions. How could his case be so different from that of Ives? One must allow, of course, for disparate backgrounds, personalities and individual talent. Nevertheless, it can be said that Webern had a blessing not available to Ives. The Austrian lived and functioned as a musician. He taught, conducted and mingled with his peers. His music, radical though it was, took form in the framework of a culture that placed a high value on art.

The delicacy of Webern's ear, the tight concentration of his musical structures and the enigmatic allusiveness of his ideas may be baffling to the general for a long time. But more and more listeners are discovering that he had a uniquely personal vision. More performers are playing his works. Posterity in this case is catching up with a man of genius.

Let us look at the situation of another composer whose music was played here recently—Carl Nielsen. The Dane, who died in 1931, has a position in his country that may be compared with that of Sibelius in Finland. In Great Britain his music has been discovered in recent years and hailed as that of a major figure.

In this country Nielsen is still scarcely known. The Danish National Orchestra under John Frandsen offered in New York last week his Second Symphony, which does not have the maturity and originality of the Fourth and Fifth Symphonies. Nevertheless, it discloses the modest, good-humored, warm-hearted spirit of the composer.

Does it look as if we in this country will come to a belated realization of the worth of the composer? It does not seem likely. In his own time and country Nielsen was appreciated; one can understand his continuing appeal to his own people. Thirty or forty years ago he might have had a vogue here. Now it seems too late; his music is dated.

Here and Now

Thirty or forty years from now Easley Blackwood may loom as a significant figure in American composition. Whether that happens is immaterial to us at the moment. What counts is that our generation is paying some mind to a richly talented young American composer.

His Symphony No. 1 was introduced to New York some days ago by Charles Munch and the Boston Symphony Orchestra. In its independence of thought and maturity of approach it disclosed a composer who had gone far in a short time.

This listener thought that the prevailing somberness of the work reflected the mood of the beat generation. There was no intention to suggest that this was a deliberate design. It does not matter anyhow. A man should write as he feels, and this is how Mr. Blackwood felt.

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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 190,726

NOV 13 1958

Music

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His piece, composed two years back, is first and foremost extraordinary for its gravity of utterance, for its absolute refusal tto indulge in the kind of instrumental or expressive monkeyshines that is said to curry favor with audiences and make for easy listening. On the contrary, Mr. Blackwood has a great many substantial things to say and speaks in a dissonant diatonic language that is severe, austere and not a little forbidding. Of compromise he knows nothing; thus his symphony is not likely to make quick friends, though it is sure to make lasting ones.

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MUSICAL COURIER
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Boston Symphony, Charles Munch, conductor, Nov. 12, E—The Boston Symphony's first concert of the season here showed it to be in every respect up to its expected high standard. The program included Berlioz's "Béatrice et Bénédict" Overture, the first New York performance of Easley Blackwood's Symphony No. 1 ,and the Brahms Fourth Symphony.

The "Béatrice et Bénédict" Overture is not Berlioz at his best, but Mr. Munch and the Bostonians played it as if it were, with lightness and verve, so that it actually came off very well.

Mr. Blackwood, a young American composer (in his early twenties), has been awarded a Fulbright Scholarship and has studied in Europe. His first Symphony has been chosen for recording by RCA Victor as one of the best works discovered by the Recording Guarantee Project of the American International Fund. It is truly symphonic in method in that each of the four movements is constructed out of recognizable thematic materials which are developed in accordance with symphonic procedures. In some instance the thematic material itself tends to be a bit sprawling, but the handling of it is most skillful. The style is tonal, but quite dissonant. The general color of the piece

group's expected suaveness of tone and effortless precision, with the woodwinds sparkling and the high trumpets clear and bright. Baroque purists, of course, would perhaps not like their Bach so thickly stringed and rubato. For its playing of Debussy's "La Mer," the men and conductor are justly famous. Under Mr. Munch's baton, this piece is more than a tour de force; it is an exciting experience. His "Sea" had again a gleaming surface in every mood, stormy or at rest, and his sense of the dramatic, reinforced by fluid tempos and surging dynamics, made for powerful effects. Beethoven's Symphony No. 7 was another matter. Although lovely 'cello playing made the slow movement memorable, and the scherzo was gay and buoyant, the final allegro was played with such speed and so many erratic changes of tempo that its manner distracted considerably from the matter. One expects more from so distinguished an orchestra. K. H.

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NOV 23 1958

FORGET POSTERITY

It Goes Its Way—What We Do Today Matters

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Creative men and women who find themselves ignored or rejected, may derive what bitter consolation they can from the thought that their day will come. The public, even the part that is cultivated and responsible, may shrug away a failure to get anything out of a difficult work with the feeling that it is not ready for it. Leave it to posterity, which will know how to redress wrong and dispense justice.

Heavy are the burdens placed on posterity. Occasionally it functions just as sentimental tradition would have it do. More often than not it remains as perversely indifferent as its progenitors. Whether it magnifies or minimizes old reputations, posterity will carry on as it pleases. What it thinks will no longer matter to the creative artist. But what a difference it could be to him if his contemporaries cared.

Late Acclaim

One thinks of Charles Ives, who began to win notice and performances in his last years when he was too ill to compose any further and who is spoken of more highly now that he is dead. Would recognition early in his career have altered the direction of his growth?

All that is possible now is to speculate. The chances are strong that a place in the mainstream of American musical life would have made an enormous difference to Ives and his music. The private jokes and the calculated difficulties which he incorporated into some of his works as a way of thumbing his nose at a cold and hostile world, would not have seemed necessary. And more important, the character of his development would have been altered.

Earlier this season Leonard Bernstein remarked at a New York Philharmonic preview that Ives was really a primitive. This was a misreading of the man and his talent.

In his creative roots Ives went back to memories of a small New England community, such as Danbury, Conn., where he was born and grew up. The simplicities of American life not yet industrialized and turned into uniformity, were at the core of his music. Schubert sang of simple and enduring things; one would not describe him as a primitive.

What ailed Ives was that he failed to become a thoroughgoing professional. The blame was not his but the community's. He would have rejoiced to make music a full-fledged career. Though he became prosperous in the insurance business, his passion was for music. Without much hope of having his work performed, he labored night after night and year after year on his compositions.

He used devices like polytonality long before they became part of the contemporary composer's vocabulary. His mind was quick, ingenious and inventive, but it needed the tempering of public performance and reaction. Great though his gifts were, he was forced to remain an amateur, which is not the same thing as a primitive.

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What about Anton von Webern? Music that he wrote decades ago is only beginning to receive some regularity of performance, if his appearance once a year on the programs of an organization like the New York Philharmonic may be called regularity. The fact is that his fame keeps expanding.

Webern also was neglected, and yet it cannot be denied that his music was a fulfillment of his highest powers and acutest perceptions. How could his case be so different from that of Ives? One must allow, of course, for disparate backgrounds, personalities and individual talent. Nevertheless, it can be said that Webern had a blessing not available to Ives. The Austrian lived and functioned as a musician. He taught, conducted and mingled with his peers. His music, radical though it was, took form in the framework of a culture that placed a high value on art.

The delicacy of Webern's ear, the tight concentration of his musical structures and the enigmatic allusiveness of his ideas may be caviar to the general for a long time. But more and more listeners are discovering that he had a uniquely personal vision. More performers are playing his works. Posterity in this case is catching up with a man of genius.

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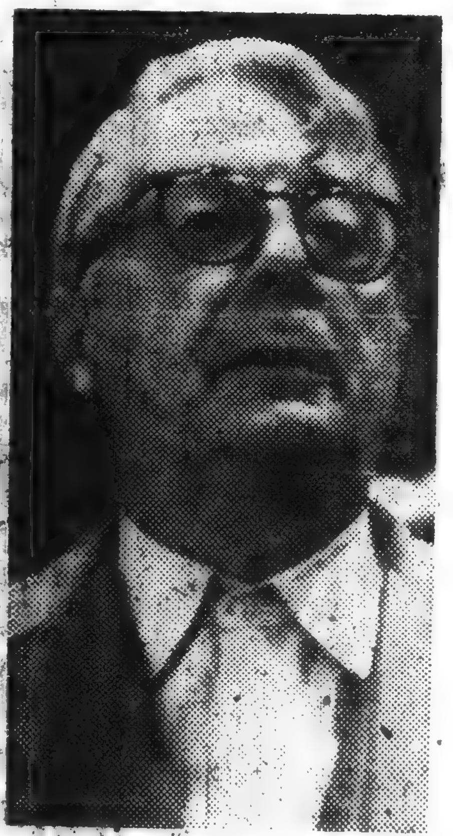

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Boston Symphony Orchestra, Charles Munch, conductor, Nov. 15. A In first Saturday afternoon concert of the new season, the Boston Symphony chestra chose to play a typical subsc tion program within its own traditi Bach's Suite No. 4 in D showed off group's expected suaveness of tone a effortless precision, with the woodwi sparkling and the high trumpets cl and bright. Baroque purists, of cou would perhaps not like their Bach thickly stringed and rubato. For i playing of Debussy's "La Mer," the me and conductor are justly famous. Unde Mr. Munch's baton, this piece is mor than a tour de force; it is an exciting experience. His "Sea" had again a gleaming surface in every mood, stormy or at rest, and his sense of the dramatic, reinforced by fluid tempos and surging dynamics, made for powerful effects. Beethoven's Symphony No. 7 was another matter. Although lovely 'cello playing made the slow movement memorable, and the scherzo was gay and buoyant, the final allegro was played with such speed and so many erratic changes of tempo that its manner distracted considerably from the matter. One expects more from so distinguished an orchestra. K. H.

SATURDAY REVIEW
NEW YORK, N.Y.
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NOV 29 1958

MUSIC TO MY EARS

Von Karajan [illegible] Japanese "Butterfly"

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The method varies somewhat according to the elements involved, even as a general deploys his forces differently according to whether they are mechanized, mounted, or merely foot cavalry. But there is the same sure knowledge of terrain, of tactics, and of the techniques to achieve the desired objectives. By contrast to some other maestri, past and present, whose inclinations tend to the domineering, cajoling, despotic, hopeful, or frenzied, Karajan prefers the somewhat mystical one of self-identification with the players as they perform. It is as though, through his own attitude, he would impress upon the Philharmonic's members that they should listen to each other as well as executing their own part adequately. He had the greatest success, in a program of Webern, Mozart, and Strauss, in the latter's "Heldenleben."

This was Strauss not only of substance but also of subtelty, in which the normal resistance to such a debatable effect as the "Battle Music" (depicting the Hero's wars against his adversaries) was overwhelmed by Karajan's larger-than-life affirmation. In other words, rather than compromising the composer's purpose by an apologetic [illegible] its frontal assault, Karajan intensified the sense of audacity in the effect and thus made the stronger case for it. The execution did not always reflect the greatest credit on the orchestra, whose horns were rarely equal (as a section) to the dramatic flourishes Strauss [illegible] and whose assistant concertmaster Michael Rosenker failed to improve the opportunity afforded him in the violin solos when John Corrigliano reported ill. At the Saturday night broadcast and Sunday matinee, the order of effort improved with Corrigliano's return.

Turning from the relatively simple problem of Strauss to the more challenging [illegible] of Mozart (C major, "Jupiter" symphony), Karajan evoked a brighter, cleaner sound from the Philharmonic strings than is customary in a well-studied effort—along certain lines. Purity of line and fidelity to text are paramount in Karajan's Mozart if not the strongest sense of the implicit as well as the explicit. The slow movement and minuet were beautifully plastic, but the deliberation of the opening and the speed of the finale raised some aural eyebrows. As the latter is marked *allegro molto*, the burden of proof would be on the players, not the conductor. As for the opening movement, it showed in sharp relief Karajan's tendency to conduct sections for themselves rather than molding an overal line, and thus tended to disintegrate into fragments. The Philharmonic's strings are not gaited for the virtuoso effects of Webern's Op. 5 pieces, which were precisely outlined by the leader but fumbled in the execution. As they run the usual duodecaphonic gamut from ague to zyz and back again, the incidental lapses were not esthetically anguishing.

For its contribution to the season's budget of American music, Charles Munch led the Boston Symphony Orchestra in a performance of a first symphony by the young American composer Easley Blackwood in its first seasonal visit to Carnegie Hall. Blackwood is a twenty-five-year-old native of Indianapolis whose background includes the Yale School of Music and Tanglewood as well as studies abroad with [illegible] tors, including [illegible] Heiden, Hindemith, and Boulanger. [illegible] to validate such [illegible] the course of the four movements, Blackwood compounds some interesting alternations of symphonic procedure [illegible] the finale as "in large part a variation of the first"). However, these are only the formulae for music, not music itself.

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The new production treatment wanted for this grand score is still in abeyance, but at least two elements showed a fresh approach to the old look: Tebaldi's Desdemona, which is better costumed in its early phases than ever before and also sung on a steadily ascending line to "Salce Salce" and "Ave Maria," which she has always sung beautifully, and Leonard Warren's Iago, which has been reconsidered visually and subtlilized vocally, especially in a suitably insinuating "Era la notte." As for Mario del Monaco's Otello, the day may be approaching when he will be listened to more in sorrow than anger, for the efforts to vary the full peal of vocal bells (in the "Love Duet" of Act I and some moments later on) resulted in a mezzo voce more mezzo than voce. In other words, with a crooned falsetto taking the place of properly produced tones. This may seem vocal refinement to some, but it is also hints at vocal distress. Fausto Cleva made the strongest effort of his conductorial career here in putting the torch to the inflammable matter and keeping it aglow throughout.

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NEW YORK, N.Y.
POST
D. 338,549 S. 258,355
NOV 13 1958

WORDS and MUSIC

By Harriett Johnson

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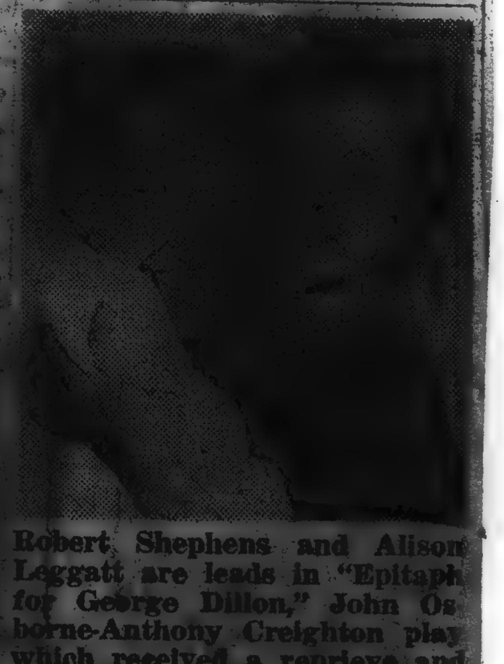

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American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

NOV 24 1958

Waterbury American,

Munch Best Tailored Of Conductors

By DELOS SMITH

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The Philadelphia, Boston, Chicago, Pittsburgh, and, of course, the New York orchestras have now all been heard in their 1958 dates in the only hall where comparisons are possible, since they all play there at least once every season. In fact, the Philadelphia and the Boston orchestras are "season-long" competitors there of New York's.

The Philadelphia and the Boston retain their incredibly high polish. Everything they do is done with a technical excellence approaching perfection. Beneath the Philadelphia polish is high tension like the tightly wound spring. Beneath the Boston polish is a relaxed serenity as though there couldn't be the slightest doubt of its every endeavor achieving the ultimate.

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But Munch's serenity was hard put by the first symphony of the 25-year-old American composer, Easley Blackwood, which the Boston played twice in its first series of Carnegie Hall concerts of the season. It's musical dismalness in four movements — a what-the-devil symphony in which there is neither strive nor hope.

It was vaguely disturbing because the music was so clearly a personal expression by a creative composer, and you wondered if the artist, by the well-known intuitive perceptions of the creative artist, was expressing attitudes widespread in America's youth. However, the Bostonians submerged it under Bach, Beethoven, Brahms and Debussy, and the question wasn't pressed.

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SATURDAY REVIEW
NEW YORK, N.Y.
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NOV 29 1958

MUSIC TO MY EARS

Von Karajan in Command—Japanese "Butterfly"

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This was Strauss not only of substance but also of subtelty, in which the normal resistance to such a debatable effect as the "Battle Music" (depicting the Hero's wars against his adversaries) was overwhelmed by Karajan's larger-than-life affirmation. In other words, rather than compromising the composer's purpose by an apologetic refinement of its frontal assault, Karajan intensified the sense of audacity in the effect and thus made the stronger case for it. The execution did not always reflect the greatest credit on the orchestra, whose horns were rarely equal (as a section) to the dramatic flourishes Strauss asks for, and whose assistant concertmaster Michael Rosenker failed to improve the opportunity afforded him in the violin solos when John Corrigliano reported ill. At the Saturday night broadcast and Sunday matinee, the order of effort improved with Corrigliano's return.

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For its contribution to the season's budget of American music, Charles Munch led the Boston Symphony Orchestra in a performance of a first symphony by the young American composer Easley Blackwood in its first seasonal visit to Carnegie Hall. Blackwood is a twenty-five-year-old native of Indianapolis whose background includes the Yale School of Music and Tanglewood, as well as studies abroad with a variety of mentors including Messiaen, Bernhard Heiden, Hindemith, and Boulanger. Together they have given him a more than workable command of the orchestra, if not exactly the esthetic that resulted in a work of half-an-hour's duration which begins [illegible] and ends *andante* [illegible]. The two movements between take themselves very seriously indeed, but they lack the musical ideas and emotional power to validate such intentions. In the course of the four movements, Blackwood compounds some interesting alterations of symphonic procedure (such as writing a scherzo in sonata form, and treating the finale as "in large part a variation of the first"). However, these are only the formulae for music, not music itself.

Has "Otello" become a "popular" opera, or is it merely the combination of Renata Tebaldi, Mario del Monaco, and Leonard Warren which brought 4,000-plus to fill seats and standing room at the Metropolitan on a recent Saturday afternoon? The answer could be adduced by subtracting one or more from the cast, but it may be hoped, in the interests of Verdi, that scientific curiosity will be resisted.

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NEW YORK, N.Y.
POST
D. 338,549 S. 258,355

NOV 13 1958

WORDS and MUSIC

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American (e)
WATERBURY, Conn.
Independent
Circ. 40,029

NOV 24 1958

Waterbury American,

Munch Best Tailored Of Conductors

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That's Munch. He's now been the Boston's music director long enough for the orchestra to be Munch and vice versa. He's the imperturbably serene conductor, and the light-bringer. You have to be impressed by the way he opens up the orchestral textures so the light can get through and the structural layers are all discernible, like elegant French pastry.

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It was vaguely disturbing because the music was so clearly a personal expression by a creative composer, and you wondered if the artist, by the well-known intuitive perceptions of the creative artist, was expressing attitudes widespread in America's youth. However, the Bostonians submerged it under Bach, Beethoven, Brahms and Debussy, and the question wasn't pressed.

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Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 96,829

NOV 23 1958

The Music Worl

Munch Is Be t Tailored Conductor I

By DELOS SMITH

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Composer's Expression

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MIAMI, FLA.
HERALD
D. 297,449 S. 345,387

DEC 8 1958

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

NOV 23 1958

Boston Symphony Among N. Y. Audiences' Favorites

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Von Karajan Conducts

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Winthrop Sargeant - NEW YORKER Nov. 1958

MUSICAL EVENTS

He Who Pays the Piper

ONE of the most striking developments in contemporary music over the past thirty years or so has been the emergence of something that might be called "foundation music"—music, that is, that has no meaning for audiences, and is not, in fact, designed to have any such meaning, but, on the contrary, has as its sole purpose the winning of prizes, scholarships, and grants-in-aid dispensed by various worthy and wealthy organizations. It is not a difficult phenomenon to account for, since it is obviously based on laws of economics. The young composer, except in rare instances, does not any longer look to the public as his chief means of support, and therefore cares very little whether it likes his music or not. He looks instead to the foundation—be it the Guggenheim, the Fromm, the Koussevitzky, or one of the others active in this field—and composes the kind of music that he thinks the foundation will approve of. Since the juries of advisers employed by the foundations usually consist—unfortunately, I think—of fellow-composers, he finds himself in the position of composing to suit the taste of his more powerful colleagues, with the result that his music is likely to be an academic exercise in technique, aimed at impressing other professional technicians, and to be devoid of any interest for the people who go to hear it performed.

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When I read, in the announcements of the Boston Symphony's concert in Carnegie Hall last week, that a new symphony by Easley Blackwood was to be performed, and that Mr. Blackwood, a young American, had been studying with Nadia Boulanger in Paris, I suspected that I was in for another dose of foundation music, since no other pedagogue in the world is quite as expert in coaching young composers in the foundation style as Mme. Boulanger. I was not mistaken. Mr. Blackwood's composition—his Symphony No. 1—turned out to be a perfect example of the species. He is an accomplished orchestrator, who knows how to set a couple of muted trumpets off against the strings, and how to provide the kettledrums with a thumping *ostinato* or two, but otherwise his symphony follows the customary pattern, carefully and fashionably avoiding any traditional musical meaning, and giving its audience nothing to hang on to except a few intricate technical devices and a succession of impressionistic sound effects. I was unable to discern from this work whether Mr. Blackwood has any real musical talent. Certainly the work showed no understanding whatever of the organic, propulsive continuity and the melodic eloquence that a good symphony must have. Mr. Blackwood is only twenty-five, and may perhaps someday forget his *boulangerie*, abandon the foundation style, and tackle the more serious problems of the symphonic form. But I cannot help thinking that he is off to a very bad start. The performance that the orchestra, under Charles Munch, gave the symphony was painstaking and, no doubt, as faithful to the composer's intentions as possible.

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JAMAICA, N.Y.
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110

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PORTLAND, Me.
Independent Republican
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NOV 23 1958

The Music World

Munch Is Best Tailored Conductor In Two Ways

By DELOS SMITH

NEW YORK, (UPI) — So far in this season's round of competition among America's great symphony orchestras in New York's Carnegie Hall, only one issue has been settled for sure. Charles Munch, conductor of the Boston Symphony, is the best tailored of the conductors and he has the longest tails on his conductorial coat.

The Philadelphia, Boston, Chicago, Pittsburgh, and, of course, the New York orchestras have now all been heard in their 1958 states in the only hall where comparisons are possible, since they all play there at least once every season. In fact, the Philadelphia and the Boston orchestras are season-long competitors there of New York's.

The Philadelphia and the Boston retain their incredibly high polish. Everything they do is done with a technical excellence approaching perfection. Beneath the Philadelphia polish is high tension like the tightly wound spring. Beneath the Boston Polish is a relaxed serenity as though there couldn't be the slightest doubt of its every endeavor achieving the ultimate.

That's Munch. He's now been the Boston's music director long enough for the orchestra to be Munch and vice versa. He's the imperturbably serene conductor, and the light-bringer. You have to be impressed by the way he opens up the orchestral textures so the light can get through and the structural layers are all discernible, like elegant French pastry.

But Munch's serenity was hard put by the first symphony of the 25-year-old American composer, Easley Blackwood, which the Boston played once in its first series of Carnegie Hall concerts of the season. It is musical dismalness in four movements — a what-the-devil symphony in which there is neither strive nor hope.

Composer's Expression

It was vaguely disturbing because the music was so clearly a personal expression by a creative composer, and you wondered if the artist, by the well-known intuitive perceptions of the creative artist, was expressing attitudes widespread in America's youth. However, the Bostonians submerged it under Bach, Beethoven, Brahms and Debussy, and the question wasn't pressed.

The Pittsburgh, under its drama-happy conductor, William Steinberg, played a new piece by Nikolai Lopatnikoff, professor of Music at Pittsburgh's Carnegie Institute of Technology, which removed the Blackwood taste by showing that America's contemporary composers by and large compose for other composers — and others technically equipped to follow technical finesse. But Steinberg also presented his drama-charged interpretation of Beethoven's Eroica and of Ravel's Bolero and stirred his audience.

Currently the New York Philharmonic in under the guest conductorship of Herbert Von Karajan, who is director of the Vienna State Opera, the Berlin Philharmonic, the Salzburg Festival, and of the German Wing of La Scala, Milan. He is the traditional Grand Manner of Europe; The music he conducts has to be grand and if it isn't, really, it comes out that way.

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

NOV 23 1958

Boston Symphony Among N. Y. Audiences' Favorites

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Winthrop Sargeant - NEW YORKER Nov. 1958

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CUMBERLAND, MD.
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D. 12,003
NOV 27 1958

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TIGHT BINDING

112

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 2,000

NOV 20 1958

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It was the same program with which Mr. Munch began the season in Symphony Hall, Boston, back in October—a familiar program of Bach (Suite No. 4), Debussy ("La Mer") and Beethoven (the "Pastoral" Symphony)—three composers and three works which have served as beginnings, middles and endings to who knows how many Brooklyn appearances.

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However, it *was* heartening to see every seat occupied, even though it meant Mr. Munch had to interrupt the Bach so that a veritable wave of latecomers could be washed out of the aisles and into their seats.—WRISTON LOCKLAIR

AT ACADEMY OF MUSIC

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Noted for his interpretation of "La Mer" he drew from his musicians that quality of tone and of execution that brings both atmosphere and meaning to the performance. Particularly the second movement achieved the buoyancy that makes this music unique in depicting the playfulness of the waves.

The Debussy became the high point of the evening. Reservations always creep into Munch's Bach playing. He did not, however, drive his players as he is wont to do. The results were pleasing if not exhilarating. His Beethoven conveyed a placidity relevant to its content.

Munch is conducting in a more relaxed manner. His power to excite the listener still functions when the music arouses him. He may not have imparted quite so much electricity as before in the storm of the "Pastoral" but his [illegible] accentuated the serenity that Beethoven drew from the countryside.

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NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,201,134

NOV 16 1958

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The concluding work was Beethoven's Seventh Symphony. Mr. Munch and his men were at their best in the lyricism of the slow movement and gaiety of the scherzo, but this was not one of their most persuasive performances. And the ragged execution of the finale was not in the great tradition of the Boston Symphony.

EDWARD DOWNES.

VARIETY
NEW YORK, N.Y.
WEEKLY

NOV 26 1958

Broadway

RCA exec Frank M. Folsom back from New Orleans on an oil-well deal.

Hal Cooke in for the winter at the piano at Stonehenge, Ridgefield, Conn.

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NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571 024 S. 819,002

NOV 10 1958

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Parables for Orchestra, a work which helped establish Martinu's claim to enduring fame, will be the contemporary selection.

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Robert Shaw will conduct two popular works by Russian masters at his January 16 concert. He will open the program with the Tchaikowsky Sixth Pathetique) and close it with the Suite from Igor Stravinsky's "Firebird."

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TIGHT BINDING

BROOKLYN, N. Y.
Brooklyn Heights Press
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N. Y. Staats-Zeitung und Herold, Freitag, 21. November 1958

Carnegie Hall

Die "Bostonians" hinterliessen tiefe, erhebende Eindrücke

Von ROBERT PIRK

2 N.Y. NOVEMBER TRIP #15

Sollte jemals ein Zweifel bestanden haben, daß in die Elitegruppe der amerikanischen Instrumentalgruppen das Boston Symphony Orchestra gehörte, so wurde er beim letzten Gastkonzert in der Carnegie Hall mit Stumpf und Stiel ausgerottet. Unter der Leitung von Charles Munch erzielten die Bostoner mit ihrer unvergleichlichen Art des Musizierens einen neuen Triumph.

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Dec. 1958 MUSICAL LEADER

New York

(Continued from page 2)

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Tribune 11/17/58

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This was pleasing, but the performance of Debussy's "La Mer," which prefaced the intermission, and Beethoven's Symphony No. 7 was memorable in its imaginative stimulation. This was more than a disclosure of the high merits of this orchestra and of its members marked by both vividness and delicacy of color, distinctness and well proportioned blending of instrumental timbres. The exceptional quality of the interpretation under Mr. Munch's direction lay in the sense of understanding and absorption on the part of the conductor and his musicians which characterized it throughout. The result was rewarding in its entire realization of the essential atmosphere of the music.

F. D. P.

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 1 1958

Munch Introduces Blackwood Symphony

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Nov. 12.

Overture to "Béatrice et Bénédict" .... Berlioz
Symphony No. 1 ..... Easley Blackwood
(First New York performance)
Symphony No. 4 .... Brahms

The trouble with symphonic composition in the United States is that most of our minnows talk like whales, to borrow a famous simile. Easley Blackwood (who is now only 25 and who composed his First Symphony between the ages of 21 and 22) is a case in point. He is obviously a talented musician and he has studied with some of the most illustrious teachers of the day (Paul Hindemith and Nadia Boulanger among others). But in this work he has attempted a loftiness of style, a span of structure, and a concentration of musical thought for which he was obviously not ready. Nonetheless, these are endearing faults in an age of shoddiness and bids for quick popularity.

This symphony had its world premiere in Boston on April 18, 1958, and was recorded on tape as part of the Recording Guarantee Project of the American International Music Fund. It was later chosen, together with Alexei Haieff's Second Symphony, to be recorded commercially by RCA Victor. It was natural therefore for Mr. Munch to put it on his first New York program of the season.

The work is in four movements, which are laid out along traditional lines but in a highly dissonant idiom and with a freedom of development that remove it completely from the category of neat neo-classicism. It opens ponderously, with dissonant masses of chords that dissolve into some interesting contrapuntal development of new ideas. This first movement has a coda containing material that is used to conclude each of the four movements (but at first hearing I must confess that this device did not seem to make the episodic and diffuse work more unified).

In the second, more static and songlike movement, Blackwood's skill as an orchestrator and his lack of imagination as a harmonist are both clear. The scherzo of the work, built on ostinato figures of varying lengths, is ingenious, but the thematic materials are so nondescript and the driving rhythmic energy so weak, that it never takes wing.

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The opening Berlioz overture was deftly played, though without the mercurial wit that it can have. But Mr. Munch threshed his way through the Brahms Fourth with all of the clumsy vehemence of an old-fashioned *Kapellmeister*, which was doubly disappointing since he can conduct Brahms superbly when he is inspired. —R. S.

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Suite No. 4, in D major .... Bach
"La Mer" .... Debussy
Symphony No. 7 .... Beethoven

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The performance of Beethoven's Seventh Symphony, if it had not the degree of power and abandon one desired, was excellently paced and always songful. Clarity of design and a sincere, direct appeal to mind and heart were other characteristic qualities of Mr. Munch's interpretation. —D. B.

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cert

playing. He did not, …ver, drive his players as … wont to do. The results … pleasing if not exhilarat… . His Beethoven conveyed a …cidity relevant to its content. Munch is conducting in a …re relaxed manner. His …wer to excite the listener still …nctions when the music …oused him. He may not have …parked quite so much elec…city as before in the storm of … "Pastoral" but his mood …centuated the serenity that …eethoven drew from the …untryside.

The concert reflected a study … styles. The classicism of …ach found a perfect foil in …ebussy's impressionistic writ…g. The Beethoven ventured …oldly into the field of roman…c music. The program thus …came well proportioned.

It will be repeated in Car…gie Hall this afternoon except …at the Seventh of Beethoven …ill replace the Sixth.

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phony
cademy

…estra, under the di… …pen its 72d season of …g at the Brooklyn

…, Dr. Munch will con… …program of music by …, Martinu and Schu… The Handey work will …Concerto Grosso, Op. 6, …nd the Schumann will …econd symphony, in C

…es for Orchestra, a …which helped establish …u's claim to enduring …ill be the contemporary …or.

…AW CONDUCTS

… Shaw will conduct two … works by Russian mas… …his January 16 concert. … open the program with …aikowsky Sixth Pathe… and close it with the …from Igor Stravinsky's …rd."

…een these two popular …from the repertoire, he …troduce Robert Kurka's … symphony.

…cription tickets for all …ncerts still are available … Academy box-office, open … 10 a.m. until 9 p.m. …s for the single events …re on sale and may be …d by mail.

…demy members are en… … to cash reductions on …urchase of both subscrip… …nd single tickets for these … Symphony concerts.

N. Y. Staats-Zeitung und Herold, Freitag, 21. November 1958

Carnegie Hall

Die "Bostonians" hinterliessen tiefe, erhebende Eindrücke

Von ROBERT PIRK

Sollte jemals ein Zweifel bestanden haben, daß in die Elitegruppe der amerikanischen Instrumentalgruppen das Boston Symphony Orchestra gehörte, so wurde er beim letzten Gastkonzert in der Carnegie Hall mit Stumpf und Stiel ausgerottet. Unter der Leitung von Charles Munch erzielten die Bostoner mit ihrer unvergleichlichen Art des Musizierens einen neuen Triumph.

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MUSICAL LEADER

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(Continued from page 2)

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Most daring is the last movement, prevailingly slow in pace and sombre in mood, which harks back to the first movement although varying the material and adding new ideas. But it sags and disperses, instead of achieving the distillation towards which Mr. Blackwood is striving. Let us hope that he will write some more smaller and less ambitious works before continuing in the big and bold symphonic strain. Mr. Munch and the orchestra devoted themselves to the music with every evidence of concentration and skill.

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—D. B.

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 29 1958

Many Orchestras Visiting New York

Ensembles From Denmark, Mexico, and United States

By Miles Kastendieck

New York

Visiting orchestras and visiting conductors have brought variety to the orchestral scene during November. Besides the regular visits of the Philadelphia Orchestra and the Boston Symphony, the Danish National Orchestra, the Pittsburgh Symphony, and the National Symphony Orchestra of Mexico have appeared. Thomas Schippers and Herbert von Karajan have come as guest conductors of the Philharmonic.

The return of the Danish Orchestra provided the rare opportunity of hearing two works by Carl Nielsen. His music has been neglected here in spite of his reputation abroad. Today it sounds traditional enough to be welcomed by many but cultivated only by a few. For all his solid symphonic treatment his music begins to sound as though time may have passed him by so far as we are concerned.

Musical Portraiture

His Second Symphony is a substantial work which sustains interest and sounds well. He sought a kind of musical portraiture in its four movements which are sufficiently descriptive to make his points. The overture to "Maskarade" confirmed the impression of his command of materials. Both these works were set forth with an infectious vigor by John Frandsen, who obviously appreciated their worth and interpreted them impressively.

Mr. Frandsen opened the program with Weber's Overture to "Euryanthe," and Thomas Jensen ended it with Brahms' First Symphony. While the playing in these was cohesive, neither performance took flight. The orchestra on the whole, however, sounded better than it did on its first visit several years ago.

The Pittsburgh Symphony came with highly polished performances of Beethoven's "Eroica" Symphony and Ravel's "Bolero." William Steinberg's orchestral discipline has made this a first-class orchestra, a fact which the audience appreciated continuously. He introduced Lopatnikoff's "Variazioni concertanti," commissioned by the orchestra under a grant of the Pittsburgh Bicentennial committee. This is admirably written throughout, but its value appears to stay within its craftsmanship.

Virtuoso Performances

Quite different was the first appearance here of the Mexican orchestra. Fortunately the program included such indigenous works as Revueltas' "Sensemaya," Moncayo's "Huapango," and Chavez's "Sinfonia India," as well as Shostakovitch's Fifth Symphony. The native music called forth virtuoso performances under the direction of Luis Herrera de la Fuente. The musical frenzy possible under the circumstances conveyed successfully the rhythmic base, the folk origins, and the percussive color of Mexican music.

While the virtuoso aspect of the Shostakovitch dominated the performance, the orchestra achieved some remarkable pianissimos to balance its formidable fortissimos. The interpretation did not go much below the surface, but like everything else the performance had winning vitality.

In recognition of the forthcoming Handelian anniversary, Eugene Ormandy of the Philadelphia Orchestra performed Handel's "Messiah" with the Salt Lake Mormon Tabernacle Choir. For all the massive tone and disciplined singing of the choir, however, the interpretation sounded somewhat heavy and inflexible. The orchestra returned this week to give a French program with Robert Casadesus as soloist.

In its first program of the season Charles Munch and the Boston Symphony introduced Easley Blackwood's Symphony No. 1. This left an impression of promise to be fulfilled. The workmanship attested a young man of conspicuous talent, but the prevailing drabness of the music suggested some emotional inhibition or simply an essay in disinterestedness.

The concert opened with Berlioz's "Beatrice and Benedict" and ended with Brahms's Fourth Symphony. A conventional program of Bach's Fourth Suite, Debussy's "La Mer," and Beethoven's Seventh Symphony made their second concert standard brand.

Stanger's Success

One of the most delightful concerts of the season to date was given by the Boston Little Orchestra conducted by Russell Stanger. Not only did they play Rossini, Britten, Bach, and Waxman with scrupulous musicianship and compelling intensity, but Mr. Stanger revealed himself as a young conductor of special gifts in making music come alive.

Mr. von Karajan revealed his stolid attainments as a superior musician and positive conductor in undertaking Beethoven's Ninth Symphony in his second week of guest conductorship. His command of the work was matched by his command of the Philharmonic musicians, who achieved some remarkable phrasing under his direction. The performance may have been too carefully tailored, but it had an unmistakable quality in execution. Mr. von Karajan sculptures his music with a knowing hand. Beethoven's First Symphony opened the concert.

In his first week he chose to play Webern's Five Movements for String Orchestra, Opus 5, Mozart's "Jupiter" Symphony, and Strauss's "Ein Heldenleben." The Strauss brought forth all his virtuoso brilliance as well as that of the orchestra in an exciting performance.

Thomas Schippers continues to mature. In his fortnight with the Philharmonic he won increased admiration for his gifts as well as for his accomplishment. He is developing into a first-rate symphonic conductor.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

NOV 20 1958

Austrian Works

PLAYED BY BSO AT KRESGE

By **ALLAN SLY**

The program of the Boston Symphony's concert at Kresge Auditorium last Monday, which was televised, looked rather unexciting on paper — the Mozart Haffner Symphony, the Brahms Haydn Variations and the Schubert C. Major. I promised myself some opportunity for negative comment, for some fault finding — compensation perhaps for having to face an evening devoid of musical surprises. However, I have to confess failure.

The three Viennese works proved to be full of surprises and even transports. Dr. Munch's well-known spontaneity caused each work to glow with luminescence and radiant warmth. The Kresge environment brought out some features of the BSO's "corporate image" that are less noticeable at Symphony Hall. The woodwind achieved a most beautiful blend in itself and its unanimity of attack had to be heard to be believed. Solo voices on the other hand were less emphasized.

From my seat out in left field the violas sounded a bit remote while the cellos came over well. The basses across the back of the stage continually sparked the whole ensemble. Incidentally, to the viewer every member of this section seems to have evolved a style of his own, though the audible result is a perfect blend.

To hear Dr. Munch recreate these Austrian works was to have one's faculties set working. So many reminders were there of a life we hardly know today, except imaginatively, and how prophetic the Schubert sounded! One heard foreshadowings of much that came later — curiously, not Beethoven, but Brahms, Bruckner, even Mahler. While there is great drama in this music there is no theatre, and nothing at all that could be said in literary terms, even though music of this sort was to cultivate the soil in which, much later, the great psychic explorations of our own times were to be rooted.

Are the dissolutions of the older social order and the emergent new emphasis on the individual's secret life somehow reflected in this stream of musical evolution? I have long suspected it is so, but seldom have settled down to a whole evening of Viennese genius like this, to put the theory to the test. It would be interesting to know whether the television viewers were projected along this line of thought, or whether, perhaps, they tended to notice slight flaws in the musical texture, such as an occasional infelicity among the first violins?

Herald 11/16/58

Music Events This Week

Antal Dorati, Musical Director of the Minneapolis Symphony Orchestra, will appear for the first time as guest conductor of the Boston Symphony Orchestra, replacing Ferenc Fricsay whose scheduled visit to this country was postponed due to illness. Mr. Dorati will conduct three concerts in Symphony Hall—Friday afternoon at 2:15, Saturday evening at 8:30 and Sunday afternoon at 3:00—and the second concert in the Orchestra's Providence series on Tuesday evening, Nov. 25. His program will include Beethoven's Overture to "Egmont," the Bartok Concerto for Orchestra and Dvorak's Symphony No. 4.

The second of the Orchestra's Open Rehearsals will be held on Thursday evening at 7:30. Mr. Dorati will conduct.

Charles Munch will conduct the Orchestra's only concert of the season at Kresge Auditorium, M. I. T., tomorrow evening at 8:30. The program for this concert, which is part of the M. I. T. Humanities Series, will be: Mozart's "Haffner" Symphony; Brahms' Variations on a Theme by Haydn, and Schubert's Symphony No. 7. Dr. Munch will conduct the same program in the second of the Tuesday evening series at Symphony Hall the following evening at 8:30.

Sanders Theater

Today

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

NOV 9 1958

Music Events T

The Boston Symphony Orchestra will be out of town during the coming week, making its first trip of the season to New York.

Charles Munch has invited Antal Dorati, Musical Director of the Minneapolis Symphony Orchestra, to conduct the concerts of Friday afternoon, Nov. 21 at 2:15, Saturday evening, Nov. 22 at 8:30, and Sunday afternoon, Nov. 23 at 3:00. Mr. Dorati will take the place of Ferenc Fricsay, who is unable to fulfill his engagement because of illness.

Mr. Dorati will also conduct the concert by the Boston Symphony Orchestra in Providence on Tuesday, Nov. 25. The program for these concerts will include Beethoven's Overture to "Egmont," Bartok's Concerto for Orchestra, and Dvorak's Symphony No. 4 in G major.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

NOV 10 1958

HUB SYMPHONY TO PERFORM IN N.Y.

The Boston Symphony Orchestra will be out of town during the coming week, making its first trip of the season to New York. Two concerts will be given in Carnegie Hall, one in New Haven and one in Brooklyn.

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The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,116

NOV 14 1958

Orchestra To Have Guest Conductor

In a first appearance with the Boston Symphony Orchestra in Providence, Antal Dorati will be guest conductor on Tuesday evening, Nov. 25 at 8:15 o'clock, in the Veterans' Memorial Auditorium. The program will include Beethoven's "Egmont" Overture, Bartok's Concerto for Orchestra, and Dvorak's Fourth Symphony.

Conductor of the Minneapolis Symphony for his tenth season now, this Hungarian native has made many contributions to the American musical scene. He built up the Dallas Symphony and before then conducted the brilliant Ballet Theater and the Ballet Russe de Monte Carlo, both in New York and on tour.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

NOV 18 1958

Antal Dorati to Conduct Symphony in Guest Role

Antal Dorati, musical director of the Minneapolis Symphony Orchestra, will appear for the first time as guest conductor of the Boston Symphony Orchestra, replacing Ferenc Fricsay whose scheduled visit to this country was postponed due to illness.

Mr. Dorati will conduct three concerts in Symphony Hall—on Friday at 2:15 p. m., Saturday 8:30 p. m. and Sunday at 3:00 p. m.—and the second concert in the Orchestra's Providence series on Tuesday evening, Nov. 25.

His program will include Beethoven's Overture to "Egmont," the Bartok Concerto for Orchestra and Dvorak's Symphony No. 4.

Mr. Dorati has been permanent conductor of the Minneapolsi Symphony since 1949, combining a schedule of over 100 concerts with yearly trips to Europe where he conducts for several months in Holland, as well as concerts in Italy, and other countries.

Mr. Dorati made his American debut as a symphony conductor in 1937 with the National Symphony Orchestra in Washington. His most recent work, "The Way of the Cross," had its world premiere with the Minneapolis Symphony last April.

The second of the orchestra's open reheatsals will be held on Thursday at 7:30 p. m. Mr. Dorati will conduct.

Charles Munch, music director of the Boston Symphony Orchestra, conducted the orchestra's only concert of the season at Kresge Auditorium at the Massachusetts Institute of Technology last evening. The program for this concert, which is part of the M.I.T. Humanities Series, was Mozart's "Haffner" Symphony; Brahms' Variations on a Theme by Haydn, and Schubert's Symphony No. 7. Dr. Munch will conduct the same program in the second of the Tuesday evening series at Symphony Hall tonight.

DALLAS, TEXAS
NEWS
D. 203,011 S. 213,568

NOV 5 1958

Dorati to Lead Boston Concerts

MINNEAPOLIS, Minn. (Sp.) — Antal Dorati, conductor of the Minneapolis Symphony and onetime conductor (1945-49) of the Dallas Symphony Orchestra, has been granted a short leave to be guest conductor of the Boston Symphony Orchestra.

He will conduct Boston concerts of Nov. 21, 22 and 23 and head the orchestra Nov. 25 for a touring date in Providence, R.I. He was added to the Boston guest list when Ferenc Fricsay, the Hungarian-born conductor now in Europe, cancelled his visit to America.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

NOV 23 1958

Dorati in Boston

NEW YORK — Through an exchange of Hungarian-American courtesies, Antal Dorati is enjoying his first experience as conductor of the Boston Symphony Orchestra this week end as replacement of Fereno Fricsay, Berlin-based conductor who is ailing and unable to fulfill the dates. The four concerts include three in Boston (Nov. 21, 22 and 23) and one in Providence,, R. I. (Nov. 25).

Globe 11/16/58

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Mr. Dorati, who will be making his first appearances with the Boston Symphony, will replace the previously scheduled guest, Ferenc Fricsay, who is sick in Europe. Dorati first came to Boston in 1934 with the former De Basil Ballet Russe de Monte Carlo. He appeared here Feb. 13, 1954, with the Minneapolis Symphony, of which he has been conductor since 1949.

The second of the Boston Symphony's Open Rehearsals will be Thursday evening at 7:30 in Symphony Hall, Mr. Dorati conducting.

Charles Munch, music director of the Orchestra, will conduct twice this week, Monday at 8:30 at Kresge Auditorium, Cambridge, when the Boston Symphony will be heard in the M.I.T. Humanities Series, and at Symphony Hall, Tuesday evening at 8:30, in the second concert of this series. His program will be the same for both: Mozart's "Haffner" Symphony, Brahms' Variations on a Theme of Haydn, and the "Great" Symphony in C major by Schubert.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 8 1958

François and Raymond
who is also directing.

Boston Little Orchestra

New England Opera Theater Opening Tu

The New England Opera Theater, under the direction of its founder, Boris Goldovsky, will open its 13th season Tuesday night at the Wilbur Theater. The opening work in a festival of Italian opera will be Verdi's "La Traviata." The dates and casts for the four operas are as follows:

Verdi's "La Traviata"—Nov. 11, 12, and 15—with Audrey Schuh, Jacqueline Bazinet, John McCollum, and Ronald Holgate.

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Puccini's "La Rondine"—Nov. 17, 20, and 21 — with Donna Jeffrey, Audrey Schuh, Jacqueline Bazinet, Annabelle Bernard, David Lloyd, Arthur Schoep, and Ronald Holgate.

Rossini's "Le Comte Ory" — Nov. 18, 19, and 22 — with Ewan Harbrecht, Nancy Williams, Doris Okerson, John McCollum, David Smith, and Ronald Holgate.

New sets, made of fiber glass, have been designed by Elemer Nagy and Jack O. Brown. The costumes have been designed by Leo Van Witsen.

⁂

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Mr. Dorati will also conduct the concert by the Boston Symphony Orchestra in Providence on Tuesday, Nov. 25. The program for these concerts will include Beethoven's Overture to "Egmont," Bartók's Concerto for Orchestra, and Dvořák's Symphony No. 4 in G major.

⁂

116

Herald 11/16/58

Music Events This Week

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Charles Munch will conduct the Orchestra's only concert of the season at Kresge Auditorium, M. I. T., tomorrow evening at 8:30. The program for this concert, which is part of the M. I. T. Humanities Series, will be: Mozart's "Haffner" Symphony; Brahms' Variations on a Theme by Haydn, and Schubert's Symphony No. 7. Dr. Munch will conduct the same program in the second of the Tuesday evening series at Symphony Hall the following evening at 8:30.

Sanders Theater, 8:30

Today

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

NOV 10 1958

HUB SYMPHONY TO PERFORM IN N.Y.

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

NOV 9 1958

Music Events T

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The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,116

NOV 14 1958

Orchestra To Have Guest Conductor

In a first appearance with the Boston Symphony Orchestra in Providence, Antal Dorati will be guest conductor on Tuesday evening, Nov. 25 at 8:15 o'clock, in the Veterans' Memorial Auditorium. The program will include Beethoven's "Egmont" Overture, Bartok's Concerto for Orchestra, and Dvorak's Fourth Symphony.

Conductor of the Minneapolis Symphony for his tenth season now, this Hungarian native has made many contributions to the American musical scene. He built up the Dallas Symphony and before then conducted the brilliant Ballet Theater and the Ballet Russe de Monte Carlo, both in New York and on tour.

THE P

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

NOV 18 1958

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DALLAS, TEXAS
NEWS
D. 203,011 S. 213,568

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 8 1958

François and Raymond ... who is also directing.

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⁂

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Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

NOV 15 1958

Music

Rosalind Elias To Open Concert Series Tomorrow

By ALFRED W. BURKE

LOWELL—Rosalind Elias, brilliant young Metropolitan Opera star, will be the artist at tomorrow's concert in the Little theater at Lowell State Teachers college. The event will mark the opening of this season's Community Concert series.

She has appeared in several productions this season at the Metropolitan and this concert appearance will be her recital debut of the season. It will also record her second concert in the series locally.

During the past summer months she sang in the world-famous Salzberg festival and appeared in the role she created at the Met in Barger's "Vanessa." Critics abroad hailed her as one of the leading artists at this greatest of music festivals.

Adding to her laurels during the past season was the article in a national publication that listed her among the outstanding singers of the past several years.

Her program will be changed from last season, but to be heard will be arias from the operas from which she has sung, art songs, and concert classics that have become popular throughout the world.

Rosalind Elias

THE FAMOUS MUSICAL duo and directors of the famous Arundel Opera theater, Wesley Boynton and Morse Haithwaite, will appear at Liberty hall Monday afternoon at the regular session of the Middlesex Women's club. Boynton and Haithwaite are now bywords along the winter concert circuit.

Their programs are original in style. Mr. Boynton, who has many years of experience behind him as a light opera and concert tenor, has selected a program of highlights from several of the most popular selections from musical comedy and light opera.

Mr. Haithwaite will assume his regular position as accompanist. Over the years he has worked with many leading singers and has also achieved success as an organist.

Thursday and Friday evenings, November 27-28, will bring to the footlights a full scale production of "The Merry Widow" with Mrs. Eileen McGuire in the leading role. Mrs. McGuire who has a successful career on the concert stage is also directing the event. This should be another tops for the Seton Guild.

The gifted conductor of the Minneapolis Symphony orchestra, Antal Dorati, will assume the conductorship of the Boston Symphony orchestra on Friday, Saturday and Sunday next week. He will also conduct the orchestra's second concert in the Providence series on Tuesday evining November 25.

His program will include Beethoven's Overture to "Egmont," the Bartok Concerto for Orchestra and Dvorak's "Symphony No. 4."

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

NOV 9 1958

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 21 1958

© Ferenc Suba

Antal Dorati will be guest conductor of the Boston Symphony Orchestra for its concerts this afternoon, ~~Saturday night~~, and Sunday afternoon.

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 15 1958

DEC 15 1958

Dorati Replaces Fricsay As Boston Guest Conductor

By CYRUS DURGIN

Boston.—One of the most interesting and pleasurable events of the early season—Antal Dorati's first appearance as guest conductor of the Boston Symphony—was not planned the way it came out.

Ferenc Fricsay would have stood on the stage of Symphony Hall on Nov. 21, 22, and 23 but for an illness that forced cancellation of his trip to the United States. But, as it is an extremely ill wind which blows no one good, Mr. Dorati was wafted eastward from the Minneapolis Symphony, of which he is music director, all [illegible] general pleasure and edification.

We had [illegible] known and admired Mr. Dorati in the days when he was a conductor of the Ballet Russe and Ballet Theatre and had heard him once in the course of a Minneapolis Symphony [illegible]. But being a guest of the orchestra [illegible] know best is something [illegible] and puts a musician in a somewhat different light.

Presenting the "Egmont" Overture of Beethoven, Bartok's Concerto for Orchestra, and the much-neglected Fourth Symphony of Dvorak, Mr. Dorati made an exceedingly fine impression. He seemed the type of musician who can perform a work in a personal way and yet serve the composer in wholehearted loyalty. That is not easy to do, and it requires a peculiar blend of brains, emotional approach, and sensibility. Mr. Dorati showed these qualities especially in the Concerto of Bartok—a truly superlative performance—and in the Dvorak G major Symphony.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,548

NOV 22 1958

Soviet Educators On Tour of Boston

BOSTON, Nov. 22 (UPI)—Nine Russian educators, making a State Department-sponsored tour of U. S. educational facilities, attended the Harvard-Yale football game today.

Tonight the group was expected to visit the Boston Symphony Orchestra concert. They were guided through a number of elementary and secondary schools here by Boston education officials. The Soviets discussed education techniques with Harvard faculty members in Cambridge.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

NOV 15 1958

Music

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By ALFRED W. BURKE

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

NOV 9 1958

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 21 1958

© Ferenc Suba

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MUSICAL AMERICA
NEW YORK, N. Y.
DEC 15 1958
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By CYRUS DURGIN

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TIGHT BINDING

118

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 22 1958

NITOR, BOSTON, SATURDAY, NOVEMBER 22,

Antal Dorati Conducting at Symphony

Beethoven, Bartók, and Dvořák on Program

By Harold Rogers

The acid test, of course, is the live performance. You can listen to 50 recordings by a conductor and still not know where he stands on the stairs that lead from the earthbound to the ethereal.

Recordings—let's face it—are deceptive. They are a mechanical product. Conductors generally fall into two categories — mechanics and artists. A good mechanic can make a good recording. An artist can make a better one. But in a live performance nothing can be hid. The conductor who is a mechanic is seen as a mechanic.

This, we regret to say, is what we saw yesterday when Antal Dorati appeared as guest conductor of the Boston Symphony. Heretofore we had known him only through his recordings with the orchestra he regularly heads—the Minneapolis Symphony—and good recordings they are. But yesterday that certain spark—the inspiration that lifts the music above the routine—was lacking; and the piece that suffered most was the one that seemed most destined for success—Bartók's Concerto for Orchestra.

* * *

It seemed destined for success because Mr. Dorati is a Hungarian, as was Bartók; and indeed, Mr. Dorati was associated with Bartók in the classification of Bartók's monumental collection of folk songs.

In the Concerto for Orchestra we have the essences of Bartók's maturity; we find his masterful intelligence and cunning ear ranging easily through the orchestra, drawing riches from each choir in effects that are subtle, beguiling, and humorous. The delicious cancans in the Intermezzo interrotto, for instance, culminating in the snickering laughter as Bartók played his private jokes—these connote the easy flexing of muscles by a man who has lifted his heaviest weights.

* * *

But the refinements were largely beyond Mr. Dorati's grasp. What is it that tells a conductor to shape a phrase with more finesse, to call for an almost microscopic rubato that touches the heart to instant response? It is artistry, and few there are who are blessed with it.

Mr. Dorati knows how to make the music come out clean, but more than this is needed. There must be a polishing that leaves a burnished patina, glowing and warm. The music must speak not only to the ear but to the spirit.

Mr. Dorati opened his program with an equally routine reading of Beethoven's "Egmont" Overture, in which he introduced us to his peculiar conducting technique, exact in operation, erratic in appearance.

His concluding selection — Dvořák's Fourth Symphony — was his most successful offering. Here we have an odd situation in which a traditional work, the Dvořák Fourth, has less currency than a modern one, the Bartók Concerto for Orchestra.

If Mr. Dorati took liberties with the Dvořák, they would therefore have less effect on critical sensibilities. Thus he has the benefit of the doubt; and the waltz movement, Allegro grazioso, provided the most trifling yet most enjoyable moments of the afternoon.

BOSTON HERALD
11/22/58

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Anatal Dorati conducting, gave the sixth concert of the 78th season in Symphony Hall yesterday afternoon. The program:
Overture to "Egmont," Op. 84, Beethoven
Concerto for Orchestra.........Bartok
Symphony No. 4, in G major, Op. 88 Dvorak

By ROBERT TAYLOR

Anatal Dorati is one of the vintage conductors of the present generation. Yesterday afternoon he made his first appearance with the Boston Symphony Orchestra, and left an impression of grace, spirit and authority.

It is only within recent years (although he made his debut as a symphonic conductor over two decades ago), that Mr. Dorati has come into his own with the symphony orchestra. His reputation at one time rested on his vital achievements in the field of ballet music due to his brilliant tenure with the Ballet Russe and Ballet Theater. But he has never quite lost touch with the concert hall; and when he inherited the Minneapolis Symphony from Mitropoulos in 1949, he extended an already lustrous tradition to a point where the orchestra may be considered one of the half-dozen finest in the country.

Stocky Figure

In appearance Mr. Dorati is a stocky figure with dark, glossy hair brushed straight back. His conducting personality is a vigorous one, and his style, which is dramatic and yet economical in the physical scope of the beat, comes closest to Reiner of all contemporary maestros. He does not rush his tempo nor does he edge the contours of a work slackly; his conceptions are robust efficient and uncommonly clear. He is able to assert his authority in a smooth, well-organized manner out of the top bracket.

The program yesterday was a graphic disclosure of his special gift of lucidity. It was among the loveliest of the season so far; yet exception may be taken to the order of precedence. On the surface Mr. Dorati followed the conventional overture-modern work-old favorite design. In fact, however, the Dvorak Fourth, which is a charming symphony, is too fragile to follow the titanic Bartok Concerto for Orchestra, one of the most profoundly overwhelming expressions of this century.

I'm afraid that the weaknesses of Dvorak—its bombast, glitter superficiality—were all too readily apparent as the postlude to Bartok's Concerto. And yet it is a rarely-heard work of infinite melodic inspiration (thank heavens, the popular song writers haven't ransacked the Fourth yet), delightful orchestral textures and lissom rhythmic elegance. Had it come before the Bartok all would be well; as the epilogue it was as anti-climactic as Austin Dobson triolets after "The Divine Comedy."

For, ever since its initial hearing in Boston, 14 years ago, the Concerto has increased in stature, if that is possible for a piece hailed at once as a masterpiece. The impact of Mr. Dorati's reading was decisive, and it merited a Friday afternoon ovation. From its beginnings in the brooding brass atmosphere of the andante, the concerto steadily gathers momentum until its brusque harmonies, stretched to the breaking point, burst from the anguished elegy into a final calm and reasserting power.

Mighty Symphony

On technical grounds, Bartok called this a "concerto" because of the instrumental clusters which are treated, uniquely, as soloists throughout the score. Actually it is a mighty symphony of man's fate, no less than Beethoven's discovering the bright face of destruction. It is a symphony in which a ruinous despair plunges into the utmost depths of desolation only to complete the cycle, like Dante, from the inmost circle of the Inferno to salvation. It is a symphony that exploits the resources of the orchestra in an original fashion; but in which mere sound effects are subordinate to sense and to the emotional scope of purgative pity and terror. It is an experience that is enobling.

The Overture to 'Egmont,' opening the program was given a sumptuous theatrical momentum in Mr. Dorati's capable hands. Next week Charles Munch returns with Berlioz's "Corsair" Overture; Beethoven's Eighth Symphony; Alexei Haieff's Symphony No. 2 and Ravel's Valses Nobles et Sentimentales.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

NOV 27 1958

MUSIC IN REVIEW

By GERALD A. BERLIN

ANTAL DORATI CONDUCTS BSO

A stalwart central European conductor performed with the Boston Symphony some stalwart central European music last week-end, and rewarding indeed was the combination.

This is the first time Antal Dorati has visited here as a guest conductor. His baton technique is unusual. Such few gestures as he employs are awkward, his beat is neither clear nor regular and often there is no beat at all. This is unimportant. Richard Strauss, one of the greatest conductors of them all, was said to conduct much of the time practically with his eyes alone. The results are what count, and before he was half through the opening number, Beethoven's massive Egmont Overture, it was plain that here was a conductor who knows what he wants and can get the orchestra to give it to him.

It is natural that Mr. Dorati, a Hungarian by birth and upbringing, should be very much at one with the music of Bela Bartok. There could be few more magnificent vehicles to demonstrate Bartok's genius than that played here, the Concerto for Orchestra — an intensely Hungarian work whose wide sweeps of mood, prodigies of instrumental imagery and sheer beauty of physical sound make it one of the most powerful and imaginative musical statements of this century. It is also natural that Mr. Dorati should be at one with the music of the Bohemian composer, Dvorak, whose Fourth Symphony is a definitive restatement of the Bohemian spirit. This all too rarely played Symphony is a veritable cornucopia of cheerfulness, fragrance, melody and vivacity, all cast in a formal structure that carries on in the finest sense the great line of the 19th century symphonists.

Both works provided ample material for Mr. Dorati to show his mettle, and he demonstrated that he can mold a tone, shape a phrase, draw an attack and pace the whole of a work with the best of them. What he can do week in and week out over a season is the real test of a conductor, and I make no speculation as to that. But he certainly provided two hours of fine listening with his initial stint here. May he return soon and stay longer.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

NOV 22 1958

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Anatal Dorati conducting, gave the sixth concert of the 78th season in Symphony Hall yesterday afternoon. The program:
Overture to "Egmont," Op. 84, Beethoven
Concerto for Orchestra . . . Bartok
Symphony No. 4, in G major, Op. 88 Dvorak

By ROBERT TAYLOR

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119

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

NOV [illegible] 1958

BOSTON SYMPHONY ORCHESTRA

Antal Dorati Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA [illegible] yesterday afternoon, and will repeat tonight at 8:30, the sixth program of the Friday-Saturday series. Antal Dorati, as guest conductor, presented the following program: Beethoven: "Egmont" Overture; Bartok: Concerto for Orchestra; Dvorak: Symphony in G major, No. 4.

By CYRUS DURGIN

It is, indeed, an ill wind that blows no one good. Ferenc Fricsay, who had been scheduled to be guest conductor of the Boston Symphony, this week, lies ill in Europe. His place, accordingly, is taken by Antal Dorati, music director of the Minneapolis Symphony, and that surely blows us good. Fricsay we know from previous appearances here, and know him to be an able and talented conductor. But Dorati we have known only by appearances with the Ballet Russe and Ballet Theater, and by one concert in Boston with his Minneapolis musicians.

As guest conductor with our own Orchestra, Dorati made a singularly fine impression, yesterday. He proved a genuine poet in his readings of Beethoven, Bartok and Dvorak. That he is a practical conductor, a master of his craft, is local common knowledge. But how superlatively well he can function, with an orchestra new to him, in a short space of time, this we quickly have learned.

Beethoven of the "Egmont" Overture was comparatively easy going for him, though this is not the simplest piece in the world to conduct cleanly and eloquently. But as against Bartok it was undemanding. The Concerto for Orchestra is one of the great scores of our time, and it is extremely difficult, both in technic and the interpretative aspect.

Dorati must know this work of Bartok in every last stave, note, and nuance. He conducted it not only with brilliance, but with absolute communication of everything in the music. What is more, this music sang and glowed, and in relation to Bartok there is no higher compliment. There was a vast wealth of melodic, rhythmic and coloristic detail, all given due (and therefore important) attention, which made the difference between a merely able performance, and one which was definitive in the complete revelation of what the music contains. No doubt this was also a much more "Hungarian" performance than we have heard before.

Technic Unusual

Dorati's technic and manner are unusual. His left hand accomplishes the greater part of his expressive intent, but at the same time, he seems, in a way, to "conduct all over." He is no marvel of physical grace, but he is altogether effective, and the results are to be noted in the pleasure to one's ear.

The Dvorak Fourth Symphony had not been played by this Orchestra since 1892, apart from a few performances under Munch in 1951. It is replete with suggestions of Czech folk music and folk dance, and these elements were stressed by Dorati. Here one noted extraordinary grace of phrase and rhythm, an uninterrupted flow of dance rhythms, and a light-hearted but fastidious succession of simple and beautiful melodies.

There was no end and no limit to the pains Dorati took with this score, sounding so simple and yet in its way, so demanding. The result was a sort of music-making seldom encountered in this country where sophistication long since came to be over-valued. There was something fresh and sweet and innocent, and for these reasons most treasurable, in this reading.

The Friday audience obviously enjoyed Dorati, for after each of the three works, there was abundant and most enthusiastic applause. At the end, there were cheers, entirely deserved.

Next week Charles Munch will conduct Berlioz' Overture, "The Corsair"; the Eighth Symphony of Beethoven; Alexei Haieff's Second Symphony, and two works by Ravel: the Valses Nobles et Sentimentales, and "La Valse."

120

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,609

NOV 26 1958

Music In Review

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Mr. Dorati conducted with a business-like dynamism that was a vast improvement over his appearance here with the Minneapolis Symphony Orchestra. At that time, Dorati had a redundance of gestures and gyrations; last night the economy of motions, plus the directness of his calls for fortissimos and forzandos earned the applause of even his own musicians. They gave him rich, resonant tones throughout and each played as though he enjoyed it as much as the paying guests. Incidentaly, Earl Hedberg, Pawtucket's violist, was playing principal viola with the Minneapolis under Dorati at the time of their performance several years ago. Last night, Earl was among the Boston Symphony violists under Dorati.

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THE BARTOK opened with a low sighing in the basses and a whispered rustling among the high strings. It mounted in volume gradually, interspersed with flashes of brass and woodwinds, and broke off abruptly just when you had settled your listening self to follow the themes to chordal terminals. These tended to make the work delightful in unexpected pauses which were just long enough to recapitulate in your mind what had gone before.

The second movement, scherzando, was sort of a happy badinage in a bubbling, gay rhythm. The elegy, third movement, was meditative and had some lyrical passages that gave some of the dissonances a dignity. Then came an intermezzo that was somewhat a repetition of the first movement augmented by passages that began as soft, buzzing string and developed to raging brasses. The finale was a racing presto that, under a less sensitive conductor, could have been ear smashing. But the stern control of Dorati, and the willing co-operation of his men, gave it a bravura coloring that compelled the audience, and the musicians, to recall Dorati to the podium again and again.

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THE OPENING work, a sort of warming-up number, was Beethoven's "Egmont" overture, played with a delicacy that was admirable.

The closing work was Dvorak's splendid melodic "Symphony No. 4 in G-Major, opus 88." The reeds stated a theme which was followed by a cadenza and then another theme was presented by the flutes. From then on the development was a delight in rhythm and lyrics. The minuet, third movement, was hauntingly beautiful in its repeated themes. The finale, introduced with a flash of trumpets, had the "get-up-and-go" of a swift, clattering folk dance.

Altogether, it was one of the finest programs, for variety and contrast, the Boston has played here in a long time.

C. H. L.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

NOV 26 1958

MUSIC LAST NIGHT

Dorati Conducts 2nd Boston Symphony Orch. Concert

By RUTH TRIPP

Antal Dorati last evening conducted the second of the Boston Symphony Orchestra concerts, which attracted a capacity audience to Veterans Memorial Auditorium. The guest conductor and musicians were given an ovation after a scintillating performance of Bartok's Concerto for Orchestra and again after a superb performance of Dvorak's Symphony No. 4. Our introduction to the visitor from the Minneapolis Symphony podium was by way of the Beethoven Overture to Egmont.

Bartok wrote, after he had heard the first performance of his violin concerto, "There is a way to become known—if one is lucky enough to have come in contact with the open-minded public." It is also a composer's good fortune to have a conductor for one's music who can present it as simply and convincingly as Antal Dorati did. Add to this happy combination an orchestra of the proportions of the Boston Symphony, with its complete control of tone color and you have the reason for the ovation.

There is no point in trying to describe the shimmering string passages of the first movement or the delicate precision of the snare drum in the scherzando. The vague, ethereal mood of the Elegy was like the chiffon of French impressionism which has been starched. The contrary motion of the melodic figures was fascinating to follow. One section of singing phrases was given to the violas and each section in turn was given its special assignment to complete the display. At times there was a suggestion of the folksongs Bartok loved so well. Then there was the astonishing bit where the sound went across the orchestra to end abruptly as though a whip had been snapped. A carnival air appeared at one point and as the finale built up to a climax the themes were worked out in the manner of a fugue.

This score is only 15 years old yet it is earning itself a permanent place in the repertoire. We were fortunate to have heard it played by the orchestra which gave its world premiere in 1944.

The Dvorak "Fourth" is pure melody and it was interpreted with a high degree of artistry. One of the most interesting facets of the interpretation was the careful shaping of the phrases. Their rhythmic flow was as natural as breathing and the entire composition was a delight to the ear. Mr. Dorati's Beethoven had a vigorous accent and absolute clarity of detail. It was an invigorating introduction to the well planned program, which was an appetizing change from the bland diet of the first program of the season by this orchestra.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,231

NOV 25 1958

Hungarians and Finns have a great deal in common, according to Antal Dorati, conductor of the Minneapolis Symphony, who is appearing as **GUEST CONDUCTOR OF THE BOSTON SYMPHONY** in the Veterans Auditorium here tonight. A Hungarian, himself, he says both peoples mispronounce English in the same way.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

NOV 23 1958

Munch Found Best Tailored Conductor Of Top Symphonies

By DELOS SMITH

NEW YORK—(UPI)—So far in this season's round of competition among America's great symphony orchestras in New York's Carnegie Hall, only one issue has been settled for sure. Charles Munch, conductor of the Boston Symphony, is the best tailored of the conductors and he has the longest tails on his conductorial coat.

The Philadelphia, Boston, Chicago, Pittsburgh, and, of course, the New York Orchestras have now all been heard in their 1958 states in the only hall where comparisons are possible, since they all play there at least once every season. In fact, the Philadelphia and the Boston orchestras are season-long competitors there of New York's.

The Philadelphia and the Boston retain their incredibly high polish. Everything they do is done with a technical excellence approaching perfection. Beneath the Philadelphia polish is high tension like the tightly wound spring. Beneath the Boston polish is a relaxed serenity as though there couldn't be the slighest doubt of its every endeavor achieving the ultimate.

That's Munch. He's now been the Boston's music director long enough for the orchestra to be Munch, and vice versa. He's the imperturbably serene conductor, and the light-bringer. You have to be impressed by the way he opens up the orchestral textures so the light can get through and the structural layers are all discernible, like elegant French pastry.

But Munch's serenity was hard put by the first symphony of the 25-year-old American composer, Easley Blackwood, which the Boston played once in its first series of Carnegie Hall concerts of the season. It is musical dismalness in four movements—a what-the-devil symphony in which there is neither strive nor hope.

It was vaguely disturbing because the music was so clearly a personal expression by a creative composer, and you wondered if the artist, by the well-known intuitive perceptions of the creative artist, was expressing attitudes widespread in America's youth. However, the Bostonians submerged it under Bach, Beethoven, Brahms and Debussy, and the question wasn't pressed.

The Pittsburgh, under its drama-happy conductor, William Steinberg, played a new piece by Nikolai Lopatnikoff, professor of music at Pittsburgh's Carniegie Institute of Technology, which removed the Blackwood taste by showing that America's contemporary composers by and large compose for other composers—and others technically equipped to follow technical finesse. But Steinberg also presented his drama-charged interpretation of Beethoven's Eroica and of Ravel's Bolero and stirred his audience.

Currently the New York Philharmonic is under the guest conductorship of Herbert Von Karajan, who is director of the Vienna State Opera, the Berlin Philharmonic, the Salzburg Festival, and of the German wing of La Scalla, Milan. He has the traditional grand manner of Europe; the music he conducts has to be grand and if it isn't, really, it comes out that way.

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The program will include Beethoven's "Egmont" Overture, Bartok's Concerto for Orchestra, and Dvorak's Fourth Symphony.

Highly esteemed as conductor of the Minneapolis Symphony for 10 seasons, this Hungarian native has made other valuable contributions to the American musical scene. He built up the Dallas Symphony. Previously, he had conducted the brilliant Ballet Theater and the Ballet Russe de Monte Carlo, both in New York and on tour.

In Europe, he won distinction as a conductor of opera, ballet, and symphony orchestras. After the Hungarian outbreak, he aided refugee musicians from his motherland by serving as guest conductor of the orchestra they established in Vienna.

A considerable list of compositions in many forms stands to the credit of Mr. Dorati. Among his more recent works is a cantata, "The Way of the Cross," set to a text by the celebrated French poet-playwright, Paul Claudel.

Antal Dorati

The program, which begins at 8:15 p.m., follows:

Beethoven
Overture to "Egmont," Op. 84
Bartok .... Concerto for Orchestra
- I. Andante non troppo; allegro vivace
- II. Allegro scherzando
- III. Elegy: Andante non troppo
- IV. Intermezzo interrotto: Allegretto
- V. Finale: Presto

Dvorak
Symphony No. 4, in G major, Op. 88
- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo

120

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
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In Europe, he won distinction as a conductor of opera, ballet, and symphony orchestras. After the Hungarian outbreak, he aided refugee musicians from his motherland by serving as guest conductor of the orchestra they established in Vienna.

A considerable list of compositions in many forms stands to the credit of Mr. Dorati. Among his more recent works is a cantata, "The Way of the Cross," set to a text by the celebrated French poet-playwright, Paul Claudel.

The program which begins at 8:15 p.m., follows.

Beethoven
Overture to "Egmont," Op. 84
Bartok .... Concerto for Orchestra
I. Andante non troppo; allegro vivace
II. Allegro scherzando
III. Elegy. Andante non troppo
IV. Intermezzo interrotto. Allegretto
V. Finale. Presto
Dvorak
Symphony No. 4 in G major, Op. 88
I. Allegro con brio
II. Adagio
III. Allegr[illegible]
IV. Allegro ma non troppo

[illegible]

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122

6 A THE BOSTON SUNDAY HERALD, NOV. 23, 1958

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Today

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

NOV 28 1958

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

NOV 27 1958

RUSSIA'S TOP BUREAUCRAT for cultural exchange program, Yuri Zhukov, is met at Boston Airport. From left: Marshall Shulman of Harvard Russian Research Center; Zhukov; V. V. Vachrushev, secretary and interpreter; Mrs. Zhukov; J. J. Illianski, City Investment Company, New York.

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"I take this opportunity to inform the citizens of Boston of the success of the Boston Orchestra in Russia in 1956 and of how much I hope to hear them again," he said.

News (e)
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Globe 11/23

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TIGHT BINDING

123

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

DEC 4 1958

BSO Performs

Seventh Program of Season

By ALLAN SLY

Dr. Munch conducted the seventh BSO program of the season last Saturday with characteristic verve, and it contained intriguing juxtapositions, such as keep the listener alert. First came the Berlioz "Corsair" overture, wherein that gallant spirit summoned all he knew of drama to enliven a kind of musical poetry that has never yet quite proved its universality, like his model Byron. Dr. Munch almost convinces one that Berlioz is a great composer. At least one recognizes the post-Beethoven style with a French accent—rather a rarity, after all. But how many listeners will now look up their Byron to see what it's all about? Anyway, it was a lively piece of characterization.

After this gallic start Dr. Munch's Beethoven eighth seemed easy to understand. It was taut, incisive, perhaps a little intimate for Symphony Hall, but it easily did its creator honor. Its eccentricities of style do not sound strange when articulated by the BSO, for whom difficulties evidently do not exist. They play over and through and around everything with incredible assurance and aplomb, so that the listener's task is to assess the meaning of it all.

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The Haieff Symphony No. 2, like the Blackwood symphony heard recently, is offered to us with the support of powerful foundation and fellowship endorsement, even to the two works' impending arrival (also underwritten) on the record market. In face of this, one speaks from the floor at one's peril. Yet, I sense that Dr. Munch and the orchestra, like the audience, go through these motions with something like the sense of a duty to be performed. To be sure the work bristles with excellencies and is strongly built. But it hardly communicates, yet. This may follow, to be sure, but so far we have only got as far as the introductions.

In Ravel, of course, one surrenders to Dr. Munch from the first note on. And communication there was aplenty throughout the Valses Nobles et Sentimentales and La Valse which immediately followed. Here was the ultimate distillation of an era, of a manner: "The delicious and everlastingly new raptures to be found in 'une occupation inutile' "! Ravel treats his subject with the same detachment in which the BSO seems to play Beethoven. The audience is tricked into eager participation, absorbed in the delicious pleasure."

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

NOV 29 1958

Boston Symphony Orchestra

Munch Repeats Haieff Work

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the seventh program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Berlioz: Overture, "The Corsair"; Beethoven: Eighth Symphony; Alexei Haieff: Symphony No. 2; Ravel: Valses Nobles et Sentimentales, "La Valse."

By CYRUS DURGIN

From a virtuoso beginning, with Berlioz' "The Corsair" Overture, to a virtuoso ending, with Ravel's "La Valse," Charles Munch and the Boston Symphony Orchestra were at the very peak of their fabulous powers, yesterday afternoon. This was a concert of rich beauty and dazzlements, and no little variety of musical substance, of which the newest was Alexei Haieff's Second Symphony.

Dr. Munch had given this work first performance last April. Since then the Symphony has been chosen, along with Easley Blackwood's First Symphony, for commercial recording by R.C.A. Victor under the Recording Guarantee Project of the American International Music Fund.

Last April this chronicler remarked that the Haieff's Second Symphony, though not sounding like honey, was but moderately dissonant, tonal, of an increasingly personal manner, and represents upon the part of the composer a trend to conservatism. Let those observations stand. At that time, I failed to perceive anywhere near completely the workings of the many contrapuntal devices which, Haieff says, abound in the first and last of the three movements.

Again the same confession must be made, though one got more out of the piece a second time through. The clustering bursts of notes, in many colors from various instruments perhaps serve to conceal that counterpoint a bit. This piece is going to take a good bit of acquaintance before I can find my way around in it. It does seem worth the effort, for here you have a rather solid texture, a definite if but sporadically clear course of melody, and rhythmic involvements most absorbing. Let us try, try and try again!

He Plays It Straight

There are two ways of performing Beethoven's Eighth Symphony: making it sound like a stylized miniature within a scaled-down dynamic range, and playing it straight, with full dynamics and heavy accents. Dr. Munch prefers the second way, and does it well, indeed. (The intensity of his beat and accentuating gestures suggests even a bigger scale than one's ears actually hear!)

The justification for this manner lies, no doubt, in the fact that the Eighth is later, if not the latest, Beethoven. Between the febrile dance rhythms of the Seventh and the majesty of the Ninth, Beethoven assuredly was not, with the Eighth, going back to his comparative youth and 18th Century delicacies. Dr. Munch's reading, accordingly, is full of that uncompromising vigor, continuity of line and powerful muscularity characteristic of the period in Beethoven's creative span. It is consistent, logical, not too fast in tempo or in any way coarse or exaggerated.

All eight of the Noble and Sentimental Waltzes, plus "La Valse", make a great deal of Ravel and almost too much of the same thing. Nonetheless, the intent listener can find in the former, pages which might have been studies or sketches for that astonishing and high-proof distillate of the waltz rhythm which ends in the orgiastic conclusion of "La Valse."

As in the Berlioz Overture, which went like lightning, yet with utmost precision and tidiness, Ravel's waltzes followed the same course of passion and brilliance. At one point, when the conductor's left hand seemed to feel his back, I wondered if, in the heat of gyrations, the conductor might have pulled a muscle. But at the end, when he returned, smilingly, to acknowledge the applause and cheers, all appeared well. I think that we shall never hear any finer performances of this music.

Next week Dr. Munch will present Handel's Oboe Concerto in G minor, with the Orchestra's first oboist, Ralp Gomberg, as soloist; first performances of the new Fourth Symphony by Alexander Tcherepnin, and Schumann's C major Symphony, No. 2.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 29 1958

Orchestral Brilliance at Symphony

10·58

Munch Acclaimed for Ravel Waltzes

By Harold Rogers

There are many things one can say in praise of Charles Munch, not the least being that he is seldom if ever dull. When he is surcharged with vim, vitality, joy, or electricity—call it what you will—he brings an excitement to the music that leaves his listeners on a mountain top.

This was his state of mind yesterday in Symphony Hall; and one could almost tell at the outset—when he tore into Berlioz' Overture, "The Corsair"—that it was going to be a memorable afternoon. And so it was. The Berlioz whizzed through with banners flying, after which Dr. Munch showed us what he could do to make Beethoven's Eighth Symphony corruscate.

Remember the comments about Dr. Munch's Beethoven when he came to Boston 10 years ago? People were outraged, and another noted conductor referred to it as "jazzed-up Beethoven."

But Dr. Munch is no traditionalist. If he were, he might have become just another of the many routine conductors who leave their listeners hungry. No, he takes liberties, and every season—it is interesting to note—they seem less and less like liberties. This is because Dr. Munch's conviction about his interpretation carries a convincing impact.

What if a piece is played slower or faster, louder or softer, when the conductor is really making music? The letter is important, true, but the letter without the spirit is worse than no music at all. Dr. Munch gives us the spirit.

The Beethoven Eighth, therefore, was not the delicate little chamber symphony that some conductors think it is. The performance, with the exception of those shaky horns in the minuet, moved along with starch and stature, salted and peppered by Dr. Munch's seasoned baton.

* * *

When Alexei Haieff's Symphony No. 2 had its world première by the Boston Symphony last April 11, this listener was moved to write of it as presenting "the wedding of musical technique and poetic expression, a solid architectural underpinning, a masterful overlay of orchestral colors, sparingly used, but for that reason doubly effective."

These observations hold firm, yet on second hearing I found myself less convinced of the work's emotional value. This time it had a lackluster character that left me listless; though two factors—its placement on a program with brilliant neighbors, or Dr. Munch's obvious lack of enthusiasm—may have conspired to put it in the shadows.

It is nonetheless an important contemporary work, so much so that it has been awarded the distinction of being recorded, together with Easley Blackwood's Symphony No. 1, by RCA Victor as a part of the Recording Guarantee Project of the American International Music Fund.

* * *

After the Haieff, Dr. Munch came back on stage with an obvious relish for what he was about to tackle. He had a logical and wonderful idea—the linking into one suite of Ravel's "Valses Nobles et Sentimentales" and "La Valse." It is logical because the "Valses Nobles" hold the same relationship to "La Valse" that Michelangelo's preparatory sketches hold to the ceiling of the Sistine chapel.

And it was wonderful because by hearing them all at once we could trace the melodic unfoldment in Ravel's thought as he rose to the point where he gave us the waltz of waltzes, a masterwork much more than pretty melodies in three-quarter time. It is a panorama of an era, and Dr. Munch drew out the brilliance and the decadence with a verve that won him salvos of bravos.

TIGHT BINDING

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After this gallic start Dr. Munch's Beethoven eighth seemed easy to understand. It was taut, incisive, perhaps a little intimate for Symphony Hall, but it easily did its creator honor. Its eccentricities of style do not sound strange when articulated by the BSO, for whom difficulties evidently do not exist. They play over and through and around everything with incredible assurance and aplomb, so that the listener's task is to assess the meaning of it all.

With Beethoven, this is not something that can be put into words, it is the communication of a seer to the initiate. Unless I am mistaken, Dr. Munch's way with Beethoven is to lay it before the listener with luminescent French clarity, rather than to infuse it with subjectivity. If this is so, it would explain why some Bostonians are still left a little on this side of complete happiness with Dr. Munch's Beethoven.

The Haieff Symphony No. 2, like the Blackwood symphony heard recently, is offered to us with the support of powerful foundation and fellowship endorsement, even to the two works' impending arrival (also underwritten) on the record market. In face of this, one speaks from the floor at one's peril. Yet, I sense that Dr. Munch and the orchestra, like the audience, go through these motions with something like the sense of a duty to be performed. To be sure the work bristles with excellencies and is strongly built. But it hardly communicates, yet. This may follow, to be sure, but so far we have only got as far as the introductions.

In Ravel, of course, one surrenders to Dr. Munch from the first note on. And communication there was aplenty throughout the Valses Nobles et Sentimentales and La Valse which immediately followed. Here was the ultimate distillation of an era, of a manner: "The delicious and everlastingly new raptures to be found in 'une occupation inutile' "! Ravel treats his subject with the same detachment in which the BSO seems to play Beethoven. The audience is tricked into eager participation, absorbed in the "delicious pleasure."

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

NOV 29 1958

Boston Symphony Orchestra

Munch Repeats Haieff Work

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the seventh program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Berliotz; Overture, "The Corsair"; Beethoven: Eighth Symphony; Alexei Haieff: Symphony No. 2; Ravel: Valses Nobles et Sentimentales, "La Valse."

By CYRUS DURGIN

From a virtuoso beginning, with Berlioz' "The Corsair" Overture, to a virtuoso ending, with Ravel's "La Valse," Charles Munch and the Boston Symphony Orchestra were at the very peak of their fabulous powers, yesterday afternoon. This was a concert of rich beauty and dazzlements, and no little variety of musical substance, of which the newest was Alexei Haieff's Second Symphony.

Dr. Munch had given this work first performance last April. Since then the Symphony has been chosen, along with Easley Blackwood's First Symphony, for commercial recording by R.C.A. Victor under the Recording Guarantee Project of the American International Music Fund.

Last April this chronicler remarked that the Haieff's Second Symphony, though not sounding like honey, was but moderately dissonant, tonal, of an increasingly personal manner, and represents upon the part of the composer a trend to conservatism. Let those observations stand. At that time, I failed to perceive anywhere near completely the workings of the many contrapuntal devices which, Haieff says, abound in the first and last of the three movements.

Again the same confession must be made, though one got more out of the piece a second time through. The clustering bursts of notes, in many colors from various instruments perhaps serve to conceal that counterpoint a bit. This piece is going to take a good bit of acquaintance before I can find my way around in it. It does seem worth the effort, for here you have a rather solid texture, a definite if but sporadically clear course of melody, and rhythmic involvements most absorbing. Let us try, try and try again!

He Plays It Straight

There are two ways of performing Beethoven's Eighth Symphony: making it sound like a stylized miniature within a scaled-down dynamic range, and playing it straight, with full dynamics and heavy accents. Dr. Munch prefers the second way, and does it well, indeed. (The intensity of his beat and accentuating gestures suggests even a bigger scale than one's ears actually hear!)

The justification for this manner lies, no doubt, in the fact that the Eighth is later, if not the latest, Beethoven. Between the febrile dance rhythms of the Seventh and the majesty of the Ninth, Beethoven assuredly was not, with the Eighth, going back to his comparative youth and 18th Century delicacies. Dr. Munch's reading, accordingly, is full of that uncompromising vigor, continuity of line and powerful muscularity characteristic of the period in Beethoven's creative span. It is consistent, logical, not too fast in tempo or in any way coarse or exaggerated.

All eight of the Noble and Sentimental Waltzes, plus "La Valse", make a great deal of Ravel and almost too much of the same thing. Nonetheless, the intent listener can find in the former, pages which might have been studies or sketches for that astonishing and high-proof distillate of the waltz rhythm which ends in the orgiastic conclusion of "La Valse."

As in the Berlioz Overture, which went like lightning, yet with utmost precision and tidiness, Ravel's waltzes followed the same course of passion and brilliance. At one point, when the conductor's left hand seemed to feel his back, I wondered if, in the heat of gyrations, the conductor might have pulled a muscle. But at the end, when he returned, smilingly, to acknowledge the applause and cheers, all appeared well. I think that we shall never hear any finer performances of this music.

Next week Dr. Munch will present Handel's Oboe Concerto in G minor, with the Orchestra's first oboist, Ralph Gomberg, as soloist; first performances of the new Fourth Symphony by Alexander Tcherepnin, and Schumann's C major Symphony, No. 2.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

NOV 29 1958

Orchestral Brilliance at Symphony

10-58

Munch Acclaimed for Ravel Waltzes

By Harold Rogers

There are many things one can say in praise of Charles Munch, not the least being that he is seldom if ever dull. When he is surcharged with vim, vitality, joy, or electricity—call it what you will—he brings an excitement to the music that leaves his listeners on a mountain top.

This was his state of mind yesterday in Symphony Hall; and one could almost tell at the outset—when he tore into Berlioz' Overture, "The Corsair"—that it was going to be a memorable afternoon. And so it was. The Berlioz whizzed through with banners flying, after which Dr. Munch showed us what he could do to make Beethoven's Eighth Symphony corruscate.

Remember the comments about Dr. Munch's Beethoven when he came to Boston 10 years ago? People were outraged, and another noted conductor referred to it as "jazzed-up Beethoven."

But Dr. Munch is no traditionalist. If he were, he might have become just another of the many routine conductors who leave their listeners hungry. No, he takes liberties, and every season—it is interesting to note—they seem less and less like liberties. This is because Dr. Munch's conviction about his interpretation carries a convincing impact.

What if a piece is played slower or faster, louder or softer, when the conductor is really making music? The letter is important, true, but the letter without the spirit is worse than no music at all. Dr. Munch gives us the spirit.

The Beethoven Eighth, therefore, was not the delicate little chamber symphony that some conductors think it is. The performance, with the exception of those shaky horns in the minuet, moved along with starch and stature, salted and peppered by Dr. Munch's seasoned baton.

* * *

When Alexei Haieff's Symphony No. 2 had its world première by the Boston Symphony last April 11, this listener was moved to write of it as presenting "the wedding of musical technique and poetic expression, a solid architectural underpinning, a masterful overlay of orchestral colors, sparingly used, but for that reason doubly effective."

These observations hold firm, yet on second hearing I found myself less convinced of the work's emotional value. This time it had a lackluster character that left me listless; though two factors—its placement on a program with brilliant neighbors, or Dr. Munch's obvious lack of enthusiasm—may have conspired to put it in the shadows.

It is nonetheless an important contemporary work, so much so that it has been awarded the distinction of being recorded, together with Easley Blackwood's Symphony No. 1, by RCA Victor as a part of the Recording Guarantee Project of the American International Music Fund.

* * *

After the Haieff, Dr. Munch came back on stage with an obvious relish for what he was about to tackle. He had a logical and wonderful idea—the linking into one suite of Ravel's "Valses Nobles et Sentimentales" and "La Valse." It is logical because the "Valses Nobles" hold the same relationship to "La Valse" that Michelangelo's preparatory sketches hold to the ceiling of the Sistine chapel.

And it was wonderful because by hearing them all at once we could trace the melodic unfoldment in Ravel's thought as he rose to the point where he gave us the waltz of waltzes, a masterwork much more than pretty melodies in three-quarter time. It is a panorama of an era, and Dr. Munch drew out the brilliance and the decadence with a verve that won him salvos of bravos.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

NOV 20 1958

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the seventh program of the 78th season in Symphony Hall yesterday afternoon. The program:

Overture, "The Corsair," Op. 21 . . Berlioz
Symphony No. 8, in F major, Op. 93 . . Beethoven
Symphony No. 2 . . . . Haieff
Valses Nobles et Sentimentales;
"La Valse," Choreographic Poem . . . Ravel

By ROBERT TAYLOR

The logic of repeating Alexei Haieff's Second Symphony so soon after its premiere last April became increasingly plain at yesterday afternoon's concert of the Boston Symphony Orchestra. The Haieff work does not yield readily at first hearing; the tepid reception it received yesterday presages a dim future as a buttress of the repertoire. But in spite of the considerable demands made on an audience, the Second Symphony is a thing of no little stature, amply meriting the recognition of the International Music Fund Award.

The difficulty with the Haieff does not reside in its idiom. On the surface it presents a clear, firm outline, devoid of experimental touches of scoring or deliberate eccentricities of texture. It is, we learn from the program notes, an orchestral transcription of the composer's Piano Sonata of 1955; and unlike other works in the same tradition—say Copland's "Orchestral Variations"—the symphony is a full-scale composition in its own right, not merely an overblown version of the original supplied with instrumental tints.

Reflective Mood

The mood of the Second is reflective and rhythmically complex. Mr. Haieff moves from a harmonically suave opening in which he offers a battery of fugal devices, into a slow movement that steadily gathers a darkling introspective passion. The middle section is splendid, but I'm afraid that the final maestoso, returning to the elaborate polyphonic stress of the first movement, tends to dissipate the emotional tensions of the andante. As a result the symphony seems somewhat diffuse, and its admirable sense of form becomes enmeshed in technical detail.

I think, however, that the musical imagination disclosed here is of an extremely high order. Although the maestoso slackens the unity of the work, Mr. Haieff displays an excellent sense of proportion, writing with vitality and color in a deftly-wrought artistic expression. Like the style of a Stendhal, it may well be that a lucid surface actually conceals overtones that are not revealed in two readings, but three or four.

Dr. Munch's approach to Beethoven's Eighth Symphony was also of interest in yesterday's rewarding program. The performance was on the fast side, indeed almost nervous in its driving energy and brilliance, yet it assumed astonishing melodic intensity. The conception eschewed much of the gentler simplicity inherent in the score and underlined a pulsating lyricism. One received the impression of Beethoven as a giant in chains rather than in a more pastoral aspect. This performance was notable for its eclat and romantic sweep and sophistication, a distinctly individual but stimulating design.

At Its Best

The remainder of the program was cut out to show the Boston Symphony at its best. Berlioz's "Corsair" Overture went like a pirate lugger full-rigged before a gale wind, and all but carried away the audience in the scuppers. The orchestra's Offenbach dash here contrasted with the voluptuous delicacy of Ravel's "Valses" where glittering sonorities were heaped into a radiant profusion of tone. The Ravel was distinguished by some charming solo work by Doriot Anthony Dwyer, flute, and by a general disciplined response belying, in its calm glow, a few ragged moments in the Beethoven.

Next week Charles Munch will conduct Alexander Tcherepnin's Fourth Symphony in a first performance; Handel's Concerto for Oboe in G minor, and Schumann's Symphony No. 2 in C.

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Herald (m)
BOSTON, Mass.
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Circ. 204,395

DEC 3 1958

MUSIC

JORDAN HALL

Conservatory Chorus

Last night in Jordan Hall, the Christmas Concert by the Conservatory Chorus, Lorna Cooke deVaron, conducting; Derek Ferris, organist, and Richard Foster, piano; with the Conservatory Orchestra and Nancy Snyder and Carolynn Howard, sopranos, Joe Kirkland, tenor, and Landrum Wooten, baritone, assisting artists on the final number. The program:

Two choruses from Dettingen Te Deum ... Handel
Three Marienlieder ... Brahms
Suite of Noels ... Lockram Johnson
Three Christmas Carols
Arr. R. Shaw, A. Parker, K. K. Davis
"This Day" (Hodie) ... Vaughan Williams

With as much cheer as the lights in the tree on the Common, the New England Conservatory Chorus under the direction of Lorna Cooke deVaron introduced the Christmas musical season in Jordan Hall last evening. Miss deVaron conducts amiable with wide gestures and gusto, using pointed fingers and no baton. The large Conservatory Chorus attacked the opening number in sprightly fashion, a rendition of the rolicking "Cherubim and Seraphim" chorus from Handel's Dettingen Te Deum, followed by the more solemn chorus "Herr auf dich steht mein Hoffen." The remainder of the program before the intermission was introduced by three early Brahms carols, "The Hunter," "The Angel's Greeting," and the particularly lovely "Mary's Journey to the Church."

The real treat of the evening, a splendidly beautiful choral work, was Ralph Vaughan Williams' "This Day," a choral setting of the Christmas story with soprano narration, handled with dignity and sweetness by Nancy Snyder, and with solos for tenor (Joe Kirland), baritone, Landrum Landrum Wooten, and soprano (Carolyn Howard.

Loveliest of surprises in last night's program was soprano soloist, Carolyn Howard, a young artist who handles a sunshine voice with an ease of talent and a fire of passion. Miss Howard's ardent performance of the solo against a male chorus (Milton's "It was winter wild,") a noble and poetic number, was little short of incredible.

L. P

SYMPHONY HALL

Alexander Borovsky With Boston Symphony

It was a triumph of program-making that set Beethoven's Piano Concerto No. 4 at the end for the third concert of the Boston Symphony Orchestra Tues~~day Series last night~~ at Symphony Hall.

Charles Munch opened with the spare, economical Symhpony No. 2 by Haieff and followed with the glitter, color and excite ment of Ravel's Calses Nobles et Sentimentales joined with La Valse. The studied understatement of the Beethoven with its intense but disguised emotion found the audience in a receptive mood.

Throughout his long and distinguished career Alexander Borovsky has made the more serious side of the piano literature his special pre-occupation.

Undoubtedly its was this seriousness of purpose that caused him to choose the Fourth Concerto instead of the more imposing Fifth or the more accessible Third. Backed by the conductor's superb accompaniment the soloist gave each of the work's three movements the tone, color, speed and power to underscore the composer's intentions.

There were times when one might have wished Mr. Borovsky to relent just a little from his artistic rectitude. A trifle more volume here and there, a shade more speed at the climaxes, a bit more energy in one or two places might well have brought about a definite performance.

J.W.

Amusements　　Amusement

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

DEC 3 1958

Art—Music—Theater

Borovsky Soloist at Symphony

Boston Pianist Performs Beethoven Concerto No. 4

By Harold Rogers

Alexander Borovsky made his debut with the Boston Symphony in 1924 when he was 35, and he has made infrequent appearances with the orchestra since. A native of Russia, he is now a resident of Boston and a member of the music faculty at Boston University.

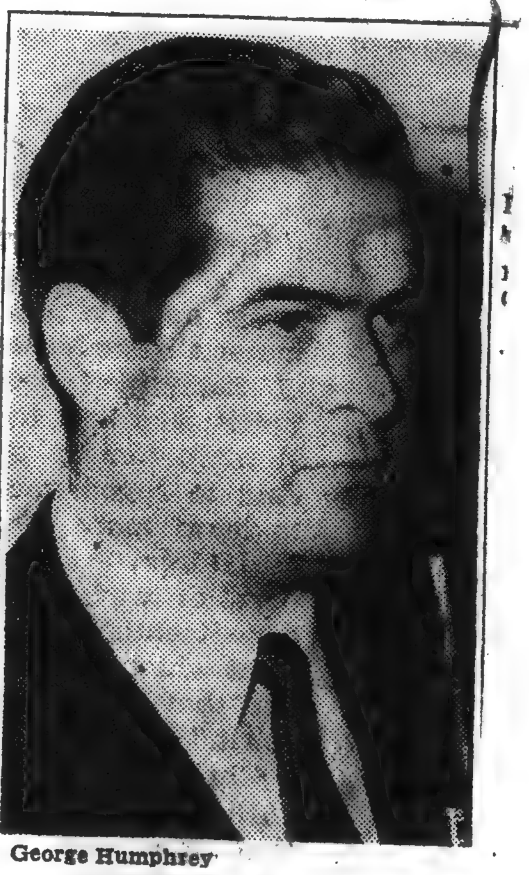
Last night Mr. Borovsky was soloist in the Beethoven Piano Concerto No. 4, which held the final position on a program that included Alexei Haieff's Symphony No. 2, and Ravel's "Valses Nobles et Sentimentales" and "La Valse." Charles Munch was on the podium for this third concert in the Tuesday evening series.

A man of distinguished reputation, Mr. Borovsky gave us a performance that unfortunately did not always measure up in distinction. The Beethoven Fourth, true, is the most poetic of his concertos; yet Mr. Borovsky reined in the dynamics to a degree that left unwonted pallors, especially in the opening Allegro moderato.

The Andante con moto—doubtless Beethoven's loveliest slow movement for piano and orchestra—came off much better since it fell naturally within the compass that Mr. Borovsky employed for the work as a whole. The final Rondo vivace did not sparkle as it easily might; yet one can appreciate the soloist's careful elucidation of the notes and his obvious devotion to the music. The total effect, however, was as if he had painted a canvas with shades of gray upon gray.

My third hearing of the Haieff symphony left me with an impression that the middle movement is extraordinarily cohesive in its musical construction and its sustaining of a mood, while the two end movements tend to a dispersal of interest through thematic fragmentation and choice of instrumentation.

Dr. Munch's performance of the Ravel waltzes, however, had the same wonderful brilliance that it had at last Friday's concert. The resulting enthusiasm on behalf of the listeners provided enough applause to call Dr. Munch on stage four or five times for bows.



George Humphrey

Ralph Gomberg will be oboe soloist with the Boston Symphony at its weekend concerts in Symphony Hall.

Traveler (e)
BOSTON, Mass.
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Circ. 186,306

DEC 1 - 1958

At Symphony

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the Tuesday evening concert tomorrow. The program will be Haieff's Symphony No. 2, Ravel's "Valses Nobles et Sentimentales" and "La Valse" and Beethoven's Piano Concerto No. 4 in G Major.

Soloist will be Alexander Borovsky, professor of piano at the Boston University School of Fine and Applied Arts. He has performed with many outstanding orchestras during his 45 years as a concert artist.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

DEC 2 1958

Alexander Borowsky will be piano soloist with the Boston Symphony tonight in Symphony Hall.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

DEC 1 - 1958

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Mr. Borovsky, who is professor of piano at the Boston University School of Fine and Applied Arts, was born and trained in Russia. He taught at the Moscow Conservatory from 1915 to 1919, when he emigrated to Paris. He has performed with many outstanding orchestras of the world during his 45 years as a concert artist.

The third in the series of Open Rehearsals will be held Thursday at 7:30 p. m., with Dr. Munch conducting.

Ralph Gomberg, principal oboe with the orchestra, will appear for the first time as soloist at the Friday afternoon and Saturday evening concerts, performing Handel's Oboe Concerto in G Minor. He will also play the concerto with the orchestra the following week at Carnegie Hall.

Dr. Munch will also present at the Friday and Saturday concerts the first performance of the Symphony No. 4 in E by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Charles Munch. It was awarded the Glinka Prize this year. Dr. Munch will close these concerts with Schumann's Symphony No. 2.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

DEC 3 1958

MUSIC

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Amusements Amusement

Christian Science
Monitor (e)
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Circ. 158,729

DEC 3 1958

Art—Music—Theater

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Boston Pianist Performs Beethoven Concerto No. 4

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Last night Mr. Borovsky was soloist in the Beethoven Piano Concerto No. 4, which held the final position on a program that included Alexei Haieff's Symphony No. 2, and Ravel's "Valses Nobles et Sentimentales" and "La Valse." Charles Munch was on the podium for this third concert in the Tuesday evening series.

A man of distinguished reputation, Mr. Borovsky gave us a performance that unfortunately did not always measure up in distinction. The Beethoven Fourth, true, is the most poetic of his concertos; yet Mr. Borovsky reined in the dynamics to a degree that left unwonted pallors, especially in the opening Allegro moderato.

The Andante con moto—doubtless Beethoven's loveliest slow movement for piano and orchestra—came off much better since it fell naturally within the compass that Mr. Borovsky employed for the work as a whole. The final Rondo vivace did not sparkle as it easily might; yet one can appreciate the soloist's careful elucidation of the notes and his obvious devotion to the music. The total effect, however, was as if he had painted a canvas with shades of gray upon gray.

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DEC 1 - 1958

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American (e)
BOSTON, Mass.
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Circ. 176,318

DEC 1 - 1958

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

DEC 2 1958

Alexander Borowsky will be piano soloist with the Boston Symphony tonight in Symphony Hall.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

DEC 3 1958

Boston Symphony Orchestra

Borovsky Heard in Beethoven

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall last night, the third concert of the Tuesday series. Charles Munch, music director, conducted the following program: Haieff: Symphony No. 2; Ravel: Valses Nobles et Sentimentales, "La Valse"; Beethoven: Piano Concerto No. 4, in G major, Alexander Borovsky, soloist.

By CYRUS DURGIN

The program of the Boston Symphony Orchestra's third Tuesday concert, last night, was, as usual with this series, largely derived from the material of recent Friday-Saturday concerts. The Haieff Second Symphony and the Ravel Waltzes all were in this category.

But there was one important difference: inclusion of the Beethoven G major Piano Concerto with the illustrious Alexander Borovsky as soloist. This work ended the concert and its most musical and expressive performance earned Borovsky—and conductor and orchestra too, for that matter—decidedly cordial recognition of excellence.

In certain aspects of technic, this was not the tidiest performance imaginable. There were places, especially solo runs, where notes seemed to drop out of the phrase. There were others where soloist and orchestra were not precisely together, and they suggested a little more rehearsal might have been beneficial.

Nonetheless, these small shortcomings were as nothing to the gently luminous playing of Borovsky, the overall conception of the work, which avoided display apart from the cadenzas (no cadenzas would be preferable in this so pure and lyrical Concerto) and the flexibility in alternation of solo piano and the main instrumental body.

There is always a powerful quality of intellect in Borovsky's playing, and so it was, again, with this greatest of all Beethoven's piano concertos. The quality was to be perceived in the shaping of phrases, the definite but far from academic building of structure, the relationship of nuances and the small, carefully calculated range of dynamics.

Dr. Munch and the Orchestra were really superb, apart from reservations already noted, in their share of the performance, rhythmically supple, at one with the soloist in style.

Richard Burgin will conduct the next concert in this series Dec. 23, with the Orchestra's first cellist, Samuel Mayes, as soloist.

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DEC 5 1958

By a Staff Photographer

Alexander Tcherepnin's Symphony No. 4 will be given its first performances this afternoon and Saturday night by the Boston Symphony, Charles Munch conducting.

CHICAGO, ILL.
SUN-TIMES
D. 584,509 S. 611,899
DEC 3 1958

Tcherepnin Work To Bow At Boston

The world premiere of Alexander Tcherepnin's "Symphony No. 4" will take place in Boston Dec. 5. The performance will be by the Boston Symphony Orchestra under the direction of Charles Munch.

Tcherepnin, a faculty member at De Paul University's School of Music, was commissioned by Munch to write the symphony. Last summer the work was awarded the Glinka Prize in Paris.

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

DEC 5 1958

COMPOSER WHO CAN TALK

Tcherepnin Tells of New Work Dedicated to Charles Munch

By CYRUS DURGIN

Alexander Tcherepnin is a remarkable man in several ways—pianist, composer, man of the world, educator. But among composers I have met he is exceptional in that he can talk about music simply and informatively.

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CHICAGO, ILL.
AMERICAN
Circ. D. 524,823 - S. 706,407

NOV 24 1958

Roger Dettmer

Gedda's Music Gets A, Voice B—

NICOLAI GEDDA, the Swedish tenor, returned yesterday for his third Orchestra Hall concert in as many seasons—a deeply satisfying afternoon musically; a less absorbing one vocally.

Mr. Gedda's lyric tenor is not a voice, by natural endowment, of wide expressive variety or many colors.

Except in French, which he manages beautifully and comfortably, the young artist tends to sing everything in like fashion, at one of two volumes—full voice or very soft—and in one of two ways—light-heartedly or somberly. The effect in time does grow monotonous.

While, therefore, he interprets art songs with musical taste and innate understanding, his most persuasive appearance locally has been not in concert but in opera.

SEVERAL ITEMS on Sunday's agenda, withal, were most affectingly accomplished—Nicola Piccini's "O Nuit deesse du mystere" at the outset, Schumann's "Wanderlied" and "Dein Angesicht," Reynaldo Hahn's "L'Heure Exquise" and the Aubade from Lalo's "Le Roi d'ys."

In his French offerings, Mr. Gedda sang in a darker, sturdier, more sensuous voice than in Italian (Falconieri and Donizetti) or German (Brahms as well as Schumann). Every tone, notably in the Piccini, was supported, firmly placed and elegantly shaded.

With such materials at hand as Falconieri's "Vezzosette e care pupilette" or Brahms' "Minnelied" and "Botschaft," his method tended to be cute, coy, and accordingly cloying. Ernesto's recitative and self-pitying aria from "Don Pasquale" found Mr. Gedda forcing and whitening his tones for a dramatic effect more suitable to Federico's lament from "L'Arlesiana" or Cavaradossi's "E lucevan le stelle."

Mr. Gedda concluded his afternoon with an extended group of songs and arias in Russian by Mussorgsky (whose "The Goat," however, was listed to be sung in English) and Rimsky-Korsakov.

Werner Singer accompanied sensitively.

ADDENDA: Mail orders are now being accepted by Allied Arts Corp., 20 N. Wacker dr., for Renata Tebaldi's Feb. 7 concert in Orchestra Hall. Prices range from $6.60 to $2.20.

Theatre First, with headquarters at St. Alphonsus Athenaeum, will present Arnold Moss in his one-man show, "The Seven Ages of Man," Saturday, Dec. 13, at 8:30 p.m. This is Mr. Moss' only appearance in the Chicago area . . . Carl Bingham and Maxine Stetson are guest-professionals in Goodman Theater's next production, "Lady Precious Stream," opening Dec. 5 under John Reich's direction.

The Boston Symphony Orchestra plays the world premiere of Alexandre Tcherpnin's new Symphony No. 4 on Dec. 5. The score, commissioned by Charles Munch, will be heard subsequently in New York . . . "Daarlin' Man," the musical setting by Will Stein and Marc Blitzstein of Sean O'Casey's "Juno and the Paycock," will open in New York during February at the Lunt-Fontanne Theater. Co-starred under Vincent J. Donehue's direction are Shirley Booth and Melvyn

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MUSICAL LEADER
CHICAGO, ILL.

NOV 1958

Tcherepnin Works to be Heard in Many European Cities

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Tcherepnin was in Paris recently to accept the Glinka prize, presented to him for his new Symphony No. 4, commissioned by Charles Munch of the Boston Symphony orchestra. The Boston Symphony will play the new work for the first time in February when Tcherepnin will return to this country. The composer will be in Boston for the premiere.

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

DEC 5 1958

By a Staff Photographer

Alexander Tcherepnin's Symphony No. 4 will be given its first performances this afternoon and Saturday night by the Boston Symphony, Charles Munch conducting.

CHICAGO, ILL.
SUN-TIMES
D. 584,509 S. 611,899

DEC 3 1958

Tcherepnin Work To Bow At Boston

The world premiere of Alexander Tcherepnin's "Symphony No. 4" will take place in Boston Dec. 5. The performance will be by the Boston Symphony Orchestra under the direction of Charles Munch.

Tcherepnin, a faculty member at De Paul University's School of Music, was commissioned by Munch to write the symphony. Last summer the work was awarded the Glinka Prize in Paris.

CHICAGO, ILL.
AMERICAN
Circ. D. 524,823 - S. 706,407

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Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

DEC 5 1958

COMPOSER WHO CAN TALK

Tcherepnin Tells of New Work Dedicated to Charles Munch

By **CYRUS DURGIN**

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MUSICAL LEADER
CHICAGO, ILL.

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TIGHT BINDING

TIME
NEW YORK, N. Y.

DEC 15 1958

MUSIC

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Sokolar—Cosmo

RALPH & HAROLD GOMBERG
As soft as a Flute.

Rich Without Reediness. Harold played Vivaldi's *Concerto in D Minor*; Ralph played Handel's *Concerto in G Minor*. To a casual listener endowed with the gift of being in two places at once it would have been impossible to distinguish between the brothers' styles (the Gombergs themselves sometimes cannot tell which one is playing a certain passage on an unidentified recording). Both play with the round, richly colored sound characteristic of all oboists who have studied with the Philadelphia Orchestra's famed, longtime Solo Oboist Marcel Tabuteau. Both give the oboe's warmly singing tone a fine quality of darkling brilliance, free of the reediness that afflicts many less gifted players. Both, when the occasion requires, can coax from the oboe inflections that, in the words of one 18th century oboe enthusiast, "go as easie and as soft as the Flute."

The sons of a Russian immigrant, the Gomberg brothers grew up in a Boston slum with five other children, all but one of whom became musicians. "It was a question," says Ralph, "of who would get what room to practice in; being the youngest, I got the bathroom." While the other children were studying violin, cello and trumpet, Harold and Ralph took up the oboe, criticized each other's playing, wound up as scholarship students in Philadelphia's Curtis Institute. Both Harold and Ralph got their jobs with their present orchestras when they were 26.

Strong as a Bull. Because good oboe players are scarce and because the instrument is extremely difficult to play, first oboists are often the most highly paid men in the orchestra, sometimes even better paid than the concertmaster. Most oboists make their own reeds, the shape and size of which largely determine the instrument's tone. Harold Gomberg, who has made trips to Europe in search of cane of the proper hardness, grain and color, maintains a studio where he spends dozens of hours a week whittling reeds to size (he uses as many as three reeds in a concert). The trick in oboe playing is to pay out supplies of breath in small, even quantities. [illegible] Ralph Gomberg, is a [illegible] a strong man [illegible] without crashing [illegible] Harold is even more pessimistic about the ill wind he blows so good. "You have to have the tenacity of a bull," he says, "and the sensitivity of Alice in Wonderland; you have to learn to live with frustration."

LOWELL SUN

Music

Famed Little Singers of Paris In Free Concert Tomorrow

By ALFRED W. BURKE

LOWELL—The initial concert in this season's Moses Greeley Parker lectures which is scheduled for tomorrow afternoon in the Lowell Memorial Auditorium at 3 o'clock, will feature the famous Little Singers of Paris. This outstanding choral organization has been acclaimed everywhere. In their previous appearances locally, they have provided programs of the finest quality.

Maurice R. Pepin, director of music at Dracut high school, has announced the second program in the current series of Sunday afternoon musicales which are held in the high school auditorium. There is no admission charge and the public is cordially invited to attend these programs, whose purpose is to bring fine music to the community as well as introduce promising artists.

The recital, which will start at 3 o'clock, will feature Frank Esile, French horn. Mr. Esile will be assisted by the following instrumentalists: Miss Pauline Jeaunesse, piano; Albert Valentine, flute; John DiGloria, clarinet and Robert Shaughnessy. For the Haydn "Divertimento," John DiFloria, clarinet I; Albert Valentine, clarinet II and Henri Landry, horn II. The quintet will be heard in the "B flat Major" of Rimsky-Korsakov.

Following is the program:

Quintet in B flat major— —Rimsky-Korsakov.
(piano-flute-clarinet-cello-horn)
Allegro con Drio, Andante, Rondo.
Sonata in F major— —Arcangelo Corelli
(French horn and piano)
Preludio, Sarabanda, Gavotte, Giga.
Sonate— —Paul Hindemith
(French horn and piano)
Divertimento— —Josef Haydn
(Clarinet I-II and horn I-II)
Allegro, Menuetto, Adaigo, Menuetto, Finale Presto.
Chorale—"Sleepers Awake"— —Bach
(French horn and piano)

CHARLES MUNCH will conduct and Ralph Gomberg, principal oboist, will appear as guest soloist at next week's week-end series of concerts by the Boston Symphony orchestra.

Mr. Gomberg will be soloist in Handel's "Oboe Concerto in G Minor," which he will also perform with the orchestra the following week at Carnegie hall, New York. The Handel Oboe concerto was last performed by the Boston Symphony orchestra in 1935, with Fernand Gillet as soloist. Serge Koussevitsky conducted.

Dr. Munch will also present at the concerts of Friday and Saturday the first performances of the "Symphony No. 4" in E by Alexander Tcherepnin. This symphony was composed in 1957 and is dedicated to Charles Munch. The work was awarded the Glinka prize in 1958.

The composer will fly to Boston for the concerts from Paris where he is on leave from his teaching duties at DePaul university in Chicago. Dr. Munch will close the programs of Dec. 5 and 6 with Schumann's "Symphony No. 2."

VARIETY
NEW YORK, N.Y.
WEEKLY

DEC 3 1958

A Tale of 2 Oboes

How will mom and pop solve this piece of sibling rivalry?

At precisely 8:30 p.m. Saturday, Dec. 6, the Boston Symphony will go on the air over WQXR, N.Y. The soloist will be Ralph Gomberg, oboist, who will do Handel's "Concerto for Oboe."

At precisely the same time the N.Y. Philharmonic will go on the air over CBS Radio. The soloist will be Harold Gomberg, oboist, and brother of the aforementioned Ralph Gomberg. Harold will play Vivaldi's Concerto for Oboe."

Is this a dilemna for the Gomberg family?

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

DEC 4 1958

At Symphony

The third in the series of open rehearsals of the Boston Symphony Orchestra in preparation for the week-end concerts is tonight at 7:30 in Symphony Hall.

Ralph Gomberg, the orchestra's principal oboe, appears for the first time as soloist with the orchestra and Charles Munch. He will perform in the Handel Oboe Concerto in G Minor.

Also on the program will be the first performance of the Symphony No. 4 in E by Alexander Tcherepnin, composed in 1957 and dedicated to Mr. Munch. The composer is here for the concerts.

Completing the program will be Schumann's Symphony No. 2.

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successfully simulate the parting of the Red Sea.

BROTHERS: Oboists don't often get solo engagements with orchestras, but by a fluke of programming two of them are getting such opportunities with major orchestras at Carnegie Hall within a single week. To make the coincidence stranger, the two oboists are brothers. Harold Gomberg, the principal oboist of the New York Philharmonic, got his chance last week when the Philharmonic played Vivaldi's Oboe Concerto in D minor. Ralph Gomberg, the principal oboist of the Boston Symphony, gets his on Wednesday when the Boston orchestra plays Handel's Oboe Concerto in G minor.

N.Y. TIMES 12/7/58

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

DEC 2 1958

Musical Brothers In N. Y. and Boston

Through an unusual coincidence two musical brothers, Ralph and Harold Gomberg, will perform as soloists with their respective orchestras in Carnegie Hall, New York during the same week. Harold Gomberg, principal oboist of the New York Philharmonic, will appear this week in the Vivaldi Concerto for Oboe in D Minor, F. 7, No. 1.

Ralph Gomberg, principal oboist of the Boston Symphony Orchestra, will be soloist with the orchestra, under the direction of Charles Munch, in Handel's Concerto for Oboe in G Minor on Friday and Saturday in Symphony Hall, Boston, and on Dec. 10 in Carnegie Hall.

Gomberg is a member of a family of seven children, five of whom are graduates of the Curtis Institute of Music in Philadelphia. The Gomberg family musicians, all of whom were born in Boston, include in addition to Ralph and Harold, both oboists, two violinists, one cellist, and one trumpeter.

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led by its regular conductor, Julius Hegyi.

INTERNATIONAL MUSICIAN Jan. 1959

On December 6, brothers Harold and Ralph Gomberg, respectively oboists in the New York Philharmonic and in the Boston Symphony, went on the air as soloists with their orchestras. Ralph played Handel's Concerto for Oboe over WQXR, and Harold, Vivaldi's Concerto for Oboe over CBS.

Beginning in the current month the Hartford (Connecticut) Symphony will have a full hour telecast sponsored by the Aetna Life

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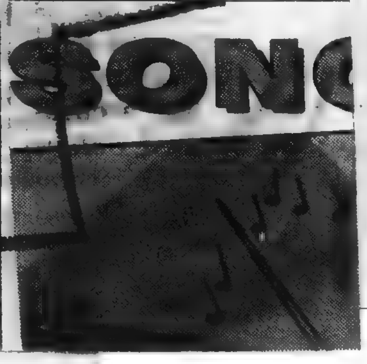

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

NOV 30 1958

Gomberg Soloist, New Work By Tcherepnin at Symphony

Ralph Gomberg, first oboe of the Boston Symphony, will be soloist for the first time at the "regular" series of concerts by the Orchestra in Symphony Hall Friday afternoon at 2:15, and Saturday evening at 8:30. He will be heard in Handel's Oboe Concerto in G minor, Dr. Charles Munch conducting.

GOMBERG

Dr. Munch also will introduce, in first performance, the Symphony No. 4, in E, by Alexander Tcherepnin, a work composed in 1957 and dedicated to Dr. Munch. It was awarded the Glinka Prize this year. The composer will fly to Boston for these concerts from Paris where he is on leave from his teaching duties at De Paul University in Chicago.

The program will be concluded with Schumann's Second Symphony, in C major.

Tuesday evening at 8:30, in Symphony Hall, Dr. Munch will present Alexei Haieff's Second Symphony; Valses Nobles et Sentimentales and "La Valse" by Ravel, and the Beethoven G major Piano Concerto, with Alexander Borovsky as soloist.

The third in the series of Open Rehearsals will take place at Symphony Hall Thursday evening at 7:30. Dr. Munch will conduct.

Mus. Courier Jan. '59

ARTISTS HERE AND ABROAD

Mario Del Monaco has been engaged for the San Francisco Opera's 1959 season, according to a bulletin from general director Adler. . . . Soprano **Victoria de los Angeles** flew home to Barcelona to spend the holidays, but will return soon for 25 North American concerts under Hurok auspices. . . . **Vronsky and Babin,** after a fall tour here, flew to Britain and played the second of two recitals in London's Festival Hall recently. . . . Two musical brothers, **Ralph and Harold Gomberg,** both oboists, were heard lately as soloists with the New York Philharmonic and Boston Symphony in N. Y. appearances. . . . **Frances Archer** and **Beverly Gile,** singers of folksongs, appeared on Dec. 7 at the National Gallery of Art, Washington. . . .

Andrew Foldi, basso with the Lyric Opera of Chicago, flew to Havana early in December to sing the role of Comte Des Grieux in two performances of Massenet's "Manon," presented by the Sociedad Pro Arte Musical there. The cast included **Victoria de Los Angeles** as Manon, **Giuseppe Campora** as Des Grieux, and **Martial Singher** as Lescaut. . . .

TIGHT BINDING

128

TIME
NEW YORK, N. Y.

DEC 15 1958

MUSIC

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LOWELL SUN

Music

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Traveler (e)
BOSTON, Mass.
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Circ. 186,306

DEC 4 1958

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N.Y. TIMES 12/7/58

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INTERNATIONAL MUSICIAN Jan. 1959

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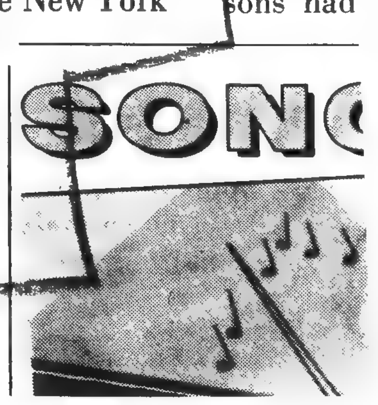

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

NOV 30 1958

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Herald (m)
BOSTON, Mass.
Independent Republican
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Gomberg is a member of a family of seven children, five of whom are graduates of the Curtis Institute of Music in Philadelphia. The Gomberg family musicians, all of whom were born in Boston, include in addition to Ralph and Harold, both oboists, two violinists, one cellist, and one trumpeter.

Mus Courier Jan. '59

ARTISTS HERE AND ABROAD

Mario Del Monaco has been engaged for the San Francisco Opera's 1959 season, according to a bulletin from general director Adler. . . . Soprano **Victoria de los Angeles** flew home to Barcelona to spend the holidays, but will return soon for 25 North American concerts under Hurok auspices. . . . **Vronsky and Babin,** after a fall tour here, flew to Britain and played the second of two recitals in London's Festival Hall recently. . . . Two musical brothers, **Ralph and Harold Gomberg,** both oboists, were heard lately as soloists with the New York Philharmonic and Boston Symphony in N. Y. appearances. . . . **Frances Archer** and **Beverly Gile,** singers of folksongs, appeared on Dec. 7 at the National Gallery of Art, Washington. . . .

Andrew Foldi, basso with the Lyric Opera of Chicago, flew to Havana early in December to sing the role of Comte Des Grieux in two performances of Massenet's "Manon," presented by the Sociedad Pro Arte Musical there. The cast included **Victoria de Los Angeles** as Manon, **Giuseppe Campora** as Des Grieux, and **Martial Singher** as Lescaut. . . .

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TIME
NEW YORK, N. Y.

DEC 15 1958

MUSIC

The Oboe Brothers

Oboe playing, like bird watching and taffy pulling, is a passion that seems to run in families. The earliest famous oboe clan was that of Frenchman Jean Philidor, who played at the court of Louis XIV; after him, seven other Philidors put lip to reed. Today the reigning oboe family in the U.S. goes by the name of Gomberg: Harold, 42, is first oboist of the New York Philharmonic; Ralph, 37, is first oboist of the Boston Symphony. One night last week, at precisely the same hour, the Brothers Gomberg appeared before the men of their respective orchestras to perform as the featured soloists in two of the relatively few works specially written for the oboe.

Bakalar—Cosmo
Ralph & Harold Gomberg
As soft as a Flute.

Rich Without Reediness. Harold played Vivaldi's *Concerto in D Minor*; Ralph played Handel's *Concerto in G Minor*. To a casual listener endowed with the gift of being in two places at once it would have been impossible to distinguish between the brothers' styles (the Gombergs themselves sometimes cannot tell which one is playing a certain passage on an unidentified recording). Both play with the round, richly colored sound characteristic of all oboists who have studied with the Philadelphia Orchestra's famed, longtime Solo Oboist Marcel Tabuteau. Both give the oboe's warmly singing tone a fine quality of darkling brilliance, free of the reediness that afflicts many less gifted players. Both, when the occasion requires, can coax from the oboe inflections that, in the words of one 18th century oboe enthusiast, "go as easie and as soft as the Flute."

The sons of a Russian immigrant, the Gomberg brothers grew up in a Boston slum with five other children, all but one of whom became musicians. "It was a question," says Ralph, "of who would get what room to practice in; being the youngest, I got the bathroom." While the other children were studying violin, cello and trumpet, Harold and Ralph took up the oboe, criticized each other's playing, wound up as scholarship students in Philadelphia's Curtis Institute. Both Harold and Ralph got their jobs with their present orchestras when they were 26.

Strong as a Bull. Because good oboe players are scarce and because the instrument is extremely difficult to play, first oboists are often the most highly paid men in the orchestra, sometimes even better paid than the concertmaster. Most oboists make their own reeds, the shape and size of which largely determine the instrument's tone. Harold Gomberg, who has made trips to Europe in search of cane of the proper hardness, grain and color, maintains a studio where he spends dozens of hours a week whittling reeds to size (he uses as many as three reeds in a concert). The trick in oboe playing is to pay out supplies of breath in small, even quantities. [illegible] Ralph Gomberg, is a task [illegible] a strong man [illegible] without crushing [illegible] Harold is even more pessimistic about the ill wind he blows so good. "You have to have the tenacity of a bull," he says, "and the sensitivity of Alice in Wonderland; you have to learn to live with frustration."

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VARIETY
NEW YORK, N.Y.
WEEKLY

DEC 3 1958

A Tale of 2 Oboes

How will mom and pop solve this piece of sibling rivalry?

At precisely 8:30 p.m. Saturday, Dec. 6, the Boston Symphony will go on the air over WQXR, N.Y. The soloist will be Ralph Gomberg, oboist, who will do Handel's "Concerto for Oboe."

At precisely the same time the N.Y. Philharmonic will go on the air over CBS Radio. The soloist will be Harold Gomberg, oboist, and brother of the aforementioned Ralph Gomberg. Harold will play Vivaldi's Concerto for Oboe."

Is this a dilemna for the Gomberg family?

LOWELL SUN

Music

Famed Little Singers of Paris In Free Concert Tomorrow

By ALFRED W. BURKE

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N.Y. TIMES 12/7/58

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Hawaii and Pacific Nations Festival for Honolulu

A Festival of Folk Music of Hawaii and the Pacific Nations is announced for March 30 through April 4 next. Folk music artists from Japan and the mainland United States will appear in the Honolulu series. Marking the 150th anniversary of Lincoln's birth, Earl Robinson's folk cantata "The Lonesome Train" will be performed in the final concerts. The American premiere of Shostakovitch's "Song of the Forests" will be given by the Honolulu Community Chorus and a symphony orchestra. Co-chairmen of the festival are John M. Kelly, Jr., director of the Palama Settlement

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
JAN 1 1959

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Bernstein Programs Copland Works

New York Philharmonic, Leonard Bernstein, conductor. Claudio Arrau, pianist. Harold Gomberg, oboist. Carnegie Hall, Dec. 6:

Concerto in D minor for Oboe, Strings, and Cembalo (F. VII, No. 1) . Vivaldi
"Music for the Theatre" . . . . . . Copland
Orchestral Variations* . . . . Copland
(First Time in New York, Dec. 4)
Piano Concerto No. 3 . . . . Beethoven

In a sense, this was Copland week with the Philharmonic, and Leonard Bernstein (a fervent admirer of Copland's music since his student days) conducted the two works superbly. It was interesting to hear the "Music for the Theatre", which was composed in 1925 just after Copland's studies in Paris with Nadia Boulanger, in juxtaposition to his Orchestral Variations,

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MONTHLY
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Boston

(Continued from page 5)

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Tcherepnin's Fourth Wins Approval in Boston Premiere

By Cyrus Durgin

Boston.—Alexander Tcherepnin and his Fourth Symphony aroused both critical and public approval in high degree following the first performances of the work, by Charles Munch and the Boston Symphony at Symphony Hall, Dec. 5 and 6. The score came between a Handel oboe concerto, the solo part played with superlative technical and expressive mastery by the orchestra's first oboe, Ralph Gomberg, and a half-Romantic, half-Gallic reading of Schumann's Second Symphony, which was ardent and exciting. All told, these concerts were of unflawed beauty.

Tcherepnin, an old friend of Mr. Munch, actually composed this symphony for the conductor, dedicated it to him, and fitted it, so to speak, to his interpretative measure The symphony will have been heard in New York by now, so but a brief appraisal will suffice. It is music of substance and high stature, rhythmically vivacious, scored with an expert hand, sounding clearly in every measure.

Set nominally in the key of E (though written without key signatures), the symphony ranges far and wide harmonically, with bridge passages in serial technic of the 12-tone system between the prevailing tonal episodes in which the composer customarily works. Here, again, Tcherepnin uses his nine-steps scale, and his own especial species of counterpoint that he calls "interpoint".

"Large World" Music

This is music of the large world, original and most attractive. The first movement is a massive and vigorous symphonic moderato; the second, though designated "in tempo di valse" is really an ebullient scherzo with cross-rhythms and sudden, unexpected accents; the third and last, an andante, ends quietly upon an episode using as cantus firmus a funeral chant from the medieval Russian church, specifically a chant not employed in the Russian Orthodox ritual, but one used for burial services at monasteries, a three-note, reiterated chant of Byzantine origin.

Alexander Borovsky, one of the most rigorously intellectual of elder pianists, gave a fine and serious account, but one a little lacking in vigor, of Beethoven's G major Piano Concerto at the Boston Symphony concert, Dec. 2. Mr. Munch and the orchestra furnished an impeccable instrumental collaboration. The program otherwise consisted of material from previous concerts in the "regular" series, Haieff's Second Symphony and from Ravel, the "Valses Nobles et Sentimentales" and "La Valse".

The Budapest String Quartet again drew a capacity audience to Jordan Hall, Nov. 30, for their second and last appearance of the season in the Boston University Celebrity Series. Once again their work was of near-perfection, in Haydn's "The Horseman" Quartet, G minor, No. 3 of Op. 74; the Hindemith E flat Quartet, and Brahms' F minor Piano Quintet. In this last they were joined by that great pianist, Mieczyslaw Horszowski.

Cantata by Vaughan Williams

The Christmas cantata by the late Ralph Vaughan Williams, "Hodie Christus Incarnatus est", received its first local performance, and a good one on Dec. 2 in Jordan Hall from the New England Conservatory Chorus, directed by the most able Lorna Cooke de Varon. Sung upon a miscellany of texts from Milton to Ursula Wood, in shifting keys, the work is big and stirring. The choruses from Handel's "Dettingen" Te Deum, three "Marienlieder" by Brahms, Lockrem Johnson's "Suite of Noels", and a sequence of "composed" carols made the remainder of the program. Soloists were Nancy Snyder, Carolyn Howard, Joe Kirkland, and Lan drum Wooten.

Harold Farberman is a very gifted young musician, who before now has enlivened the music of this town. As percussionist of the Boston Symphony he has a working knowledge of the percussive instruments that enables him to employ them with more than the usual resources for purely musical effect. As a composer, he is an artist of experimental disposition and imaginative gifts.

Hence the concert, at Jordan Hall, Dec. 3, in which he conducted 55 of his colleagues, was a high point of this present season. The music was Pergolesi's F minor Concertino; Farberman's own "Greek Scene" and Symphony No. 1 for Percussion and Strings, and the First Piano Concerto of Bartok, unheard here since the composer himself played it with the Boston Symphony under Koussevitzky in 1928.

Farberman Shows Growth

Mr. Farberman further demonstrated his increasing ability as conductor in this varied and extremely demanding program. The "Greek Scene" was heard in a revision for soprano voice and substantial orchestral background (originally it had been scored for voice, piano, and percussion), which increases greatly its dramatic power. Indeed, though Corinne Curry (Mrs. Farberman in private life) sang well, my impression was that the work now demands an heroic type of soprano. The Symphony for Percussion and Strings also had been revised, just small touches to lighten the texture, Mr. Farberman told me; it wears well and really uses the percussion instruments in a basically expressive manner.

Leonid Hambro, with his powerful fingers, wrists, and arms, gave a stunning account of Bartok's wonderfully vital concerto. Why this work has gone so long unplayed here is anyone's guess. My own is that few pianists would dare to try it!

The composers' forum idea is old enough, but in these days it is not often enough applied when new music is heard. But it was most profitably revived on Dec. 5, at the Institute of Contemporary Art, when the Boston Fine Arts Quartet performed the String Quartet No. 1, by Gardner Read of Boston University. Mr. Read described the simultaneous two keys of the first movement; his first use of a free serial technic in the third movement, and the rhythmic association between first movement and

(Continued on page 6)

Morning Globe
BOSTON, Mass.
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DEC 6 1958

Boston Symphony Orchestra

New Tcherepnin Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight, the eighth program of the Friday-Saturday series. Dr. Charles Munch, music director, conducted the following program: Handel: Concerto for Oboe, in G minor, Ralph Gomberg, soloist; Alexander Tcherepnin: Fourth Symphony (first performance); Schumann: Symphony No. 2, in C major.

By CYRUS DURGIN

Charles Munch conducted a Boston Symphony concert that was unflawed beauty, yesterday afternoon. Since all was joy and brilliance, one could not choose as a highlight any of the three works which formed the program. Yet primary news interest lay in the first performance anywhere of the splendid new Fourth Symphony by Alexander Tcherepnin, and Ralph Gomberg's delicate, most musical playing as soloist in the Handel Oboe Concerto.

Tcherepnin's Fourth Symphony, written for and dedicated to Dr. Munch, is a work of large stature, solid substance, much imagination in melody and harmony, and, above all, original. There is constant motion, and the music lives and breathes in every measure. It is a work by an expert in the uses of counterpoint, and employs every instrument for coloring purposes, and makes everything sound.

Composed without key signatures, the Fourth Symphony is nominally in E, but harmonically it ranges far and wide, with some transitional passages in the serial technic of the 12-tone system. Of its three compact movements, the first is vigorous and Orientally colored. The second in "tempo di valse," is really less a waltz than a muscular scherzo, with tricky cross-rhythms and sudden, unexpected accents. The Finale, most unconventionally, is an andante whose principal theme, and cantus firmus for its counterpoint, is a funeral chant from the medieval Russian church.

The composer was very warmly applauded as he left his seat in the audience, walked to the stage and hoisted himself upon it. Then he was recalled twice more.

Gomberg Masterly

One way of saying that a performance is musical is to say "it sang." That is precisely what Ralph Gomberg's playing was like in the Handel Oboe Concerto. Almost astonishing, even to those who well know Gomberg's prowess as first oboe of the Boston Symphony, was the fineness of his dynamic range, and the sublety of his shadings. This was the work of a master musician, and it was applauded with high enthusiasm.

Dr. Munch was in his finest Here was a true Romantic per- clarity, a fine polish of style. Tcherepnin's Symphony went in a blaze of color and rythmic vivacity. Though the very end of the Schumann Symphony became too loud, it was consistent with the passionate ardor of the reading as a whole. Here was a true Romantic performance, lightened and strengthened by a French temperament which had its telling effect even in the sheer orchestral sound.

Next week the Orchestra will be out of town. At the Symphony Hall concerts of Dec. 19 and 20, Dr. Munch will present Beethoven's "Coriolan" Overture and Ninth Symphony. The chorus will be that of the New England Conservatory, and the soloists Leontyne Price, Maureen Forrester, David Poler and Giorgio Tozzi.

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Tcherepnin's Fourth Wins Approval in Boston Premiere

By Cyrus Durgin

Boston.—Alexander Tcherepnin and his Fourth Symphony aroused both critical and public approval in high degree following the first performances of the work, by Charles Munch and the Boston Symphony at Symphony Hall, Dec. 5 and 6. The score came between a Handel oboe concerto, the solo part played with superlative technical and expressive mastery by the orchestra's first oboe, Ralph Gomberg, and a half-Romantic, half-Gallic reading of Schumann's Second Symphony, which was ardent and exciting. All told, these concerts were of unflawed beauty.

Tcherepnin, an old friend of Mr. Munch, actually composed this symphony for the conductor, dedicated it to him, and fitted it, so to speak, to his interpretative measure The symphony will have been heard in New York by now, so but a brief appraisal will suffice. It is music of substance and high stature, rhythmically vivacious, scored with an expert hand, sounding clearly in every measure.

Set nominally in the key of E (though written without key signatures), the symphony ranges far and wide harmonically, with bridge passages in serial technic of the 12-tone system between the prevailing tonal episodes in which the composer customarily works. Here, again, Tcherepnin uses his nine-steps scale, and his own especial species of counterpoint that he calls "interpoint".

"Large World" Music

This is music of the large world, original and most attractive. The first movement is a massive and vigorous symphonic moderato; the second, though designated "in tempo di valse" is really an ebullient scherzo with cross-rhythms and sudden, unexpected accents; the third and last, an andante, ends quietly upon an episode using as cantus firmus a funeral chant from the medieval Russian church, specifically a chant not employed in the Russian Orthodox ritual, but one used for burial services at monasteries, a three-note, reiterated chant of Byzantine origin.

Alexander Borovsky, one of the most rigorously intellectual of elder pianists, gave a fine and serious account, but one a little lacking in vigor, of Beethoven's G major Piano Concerto at the Boston Symphony concert, Dec. 2. Mr. Munch and the orchestra furnished an impeccable instrumental collaboration. The program otherwise consisted of material from previous concerts in the "regular" series. Haieff's Second Symphony and from Ravel, the "Valses Nobles et Sentimentales" and "La Valse".

The Budapest String Quartet again drew a capacity audience to Jordan Hall, Nov. 30, for their second and last appearance of the season in the Boston University Celebrity Series. Once again their work was of near-perfection, in Haydn's "The Horseman" Quartet, G minor, No. 3 of Op. 74; the Hindemith E flat Quartet, and Brahms' F minor Piano Quintet. In this last they were joined by that great pianist, Mieczyslaw Horszowski.

Cantata by Vaughan Williams

The Christmas cantata by the late Ralph Vaughan Williams, "Hodie Christus Incarnatus est", received its first local performance, and a good one on Dec. 2 in Jordan Hall from the New England Conservatory Chorus, directed by the most able Lorna Cooke de Varon. Sung upon a miscellany of texts from Milton to Ursula Wood, in shifting keys, the work is big and stirring. The choruses from Handel's "Dettingen" Te Deum, three "Marienlieder" by Brahms, Lockrem Johnson's "Suite of Noels", and a sequence of "composed" carols made the remainder of the program. Soloists were Nancy Snyder, Carolyn Howard, Joe Kirkland, and Lan drum Wooten.

Harold Farberman is a very gifted young musician, who before now has enlivened the music of this town. As percussionist of the Boston Symphony he has a working knowledge of the percussive instruments that enables him to employ them with more than the usual resources for purely musical effect. As a composer, he is an artist of experimental disposition and imaginative gifts.

Hence the concert, at Jordan Hall, Dec. 3, in which he conducted 55 of his colleagues, was a high point of this present season. The music was Pergolesi's F minor Concertino; Farberman's own "Greek Scene" and Symphony No. 1 for Percussion and Strings, and the First Piano Concerto of Bartok, unheard here since the composer himself played it with the Boston Symphony under Koussevitzky in 1928.

Farberman Shows Growth

Mr. Farberman further demonstrated his increasing ability as conductor in this varied and extremely demanding program. The "Greek Scene" was heard in a revision for soprano voice and substantial orchestral background (originally it had been scored for voice, piano, and percussion), which increases greatly its dramatic power. Indeed, though Corinne Curry (Mrs. Farberman in private life) sang well, my impression was that the work now demands an heroic type of soprano. The Symphony for Percussion and Strings also had been revised, just small touches to lighten the texture, Mr. Farberman told me; it wears well and really uses the percussion instruments in a basically expressive manner.

Leonid Hambro, with his powerful fingers, wrists, and arms, gave a stunning account of Bartok's wonderfully vital concerto. Why this work has gone so long unplayed here is anyone's guess. My own is that few pianists would dare to try it!

The composers' forum idea is old enough, but in these days it is not often enough applied when new music is heard. But it was most profitably revived on Dec. 5, at the Institute of Contemporary Art, when the Boston Fine Arts Quartet performed the String Quartet No. 1, by Gardner Read of Boston University. Mr. Read described the simultaneous two keys of the first movement; his first use of a free serial technic in the third movement, and the rhythmic association between first movement and

(Continued on page 6)

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BOSTON, Mass.
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DEC 6 1958

Boston Symphony Orchestra

New Tcherepnin Symphony

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Tcherepnin's Fourth Symphony, written for and dedicated to Dr. Munch, is a work of large stature, solid substance, much imagination in melody and harmony, and, above all, original. There is constant motion, and the music lives and breathes in every measure. It is a work by an expert in the uses of counterpoint, and employs every instrument for coloring purposes, and makes everything sound.

Composed without key signatures, the Fourth Symphony is nominally in E, but harmonically it ranges far and wide, with some transitional passages in the serial technic of the 12-tone system. Of its three compact movements, the first is vigorous and Orientally colored. The second in "tempo di valse," is really less a waltz than a muscular scherzo, with tricky cross-rhythms and sudden, unexpected accents. The Finale, most unconventionally, is an andante whose principal theme, and cantus firmus for its counterpoint, is a funeral chant from the medieval Russian church.

The composer was very warmly applauded as he left his seat in the audience, walked to the stage and hoisted himself upon it. Then he was recalled twice more.

Gomberg Masterly

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Dr. Munch was in his finest Here was a true Romantic perclarity, a fine polish of style. Tcherepnin's Symphony went in a blaze of color and rythmic vivacity. Though the very end of the Schumann Symphony became too loud, it was consistent with the passionate ardor of the reading as a whole. Here was a true Romantic performance, lightened and strengthened by a French temperament which had its telling effect even in the sheer orchestral sound.

Next week the Orchestra will be out of town. At the Symphony Hall concerts of Dec. 19 and 20, Dr. Munch will present Beethoven's "Coriolan" Overture and Ninth Symphony. The chorus will be that of the New England Conservatory, and the soloists Leontyne Price, Maureen Forrester, David Poleri and Giorgio Tozzi.

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NEW YORK, N.Y.
MONTHLY
JAN 1 1959

an orchestral transcription, made in 1957 on a Louisville commission, of the Piano Variations of 1930. Actually, the two works were only five years apart, but Copland had grown enormously by the time he wrote the Piano Variations, which remain a landmark in American music.

I can still remember how bold and brassy the "Music for the Theatre" sounded back in the late twenties, when Howard Hanson conducted it at one of the American Music Festivals at the Eastman School of Music in Rochester. Today, it is almost a period piece, but it is still vital, if a bit loose and uneven. For Copland was not imitating jazz from the outside but thinking and feeling jazz from the inside when he wrote it. Cut and revised a bit, it would deserve a lasting place in the repetoire.

The attempt to orchestrate the Piano Variations is a failure, in my opinion. Copland has tried "to rethink the sonorous possibilities of the composition in terms of orchestral color." But it is not a work that calls for orchestral color. Its very bleakness, severity, and granitic structure were an integral element in its overwhelming impact on the piano. In the orchestral version the lines are obscured and the irresistible march of the music is impeded.

Harold Gomberg played the solo part of the delightful Vivaldi Concerto with the rotund tone and ease that mark his work as first oboist of the Philharmonic. (By an odd chance, his brother Ralph, first oboist of the Boston Symphony, was soloist with that orchestra in a Handel Concerto the same week.)

Another distinguished performance was that of Claudio Arrau as soloist in the Beethoven C Minor Concerto. Mr. Bernstein was not on his best behavior at this performance, and indulged in some exaggerated dynamics and tasteless phrasings, but Mr. Arrau played with impeccable style and a loving care for every detail. He has been freer and more inspired on other occasions, but it was a pleasure to hear the music so honestly and so devotedly performed.

—R. S.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
JAN 15 1959

Boston

(Continued from page 5)

finale, which is harmonically the most conservative.

The Fine Arts Quartet (Joseph Silverstein, Gottfried Wilfinger, Eugen Lehner, and Richard Kapuscinski of the Boston Symphony) likewise presented the "Elegy" of Elliott Carter and that extraordinary Quartet in C minor that the late Arthur Honegger created when he was but 25.

Handel's "Messiah" was given three pre-Christmas performances this year, by Thompson Stone and the Handel and Haydn Society. The first, at Symphony Hall Sunday evening, Dec. 7, once again proved the excellence of the Handel and Haydn Chorus, and of Mr. Stone's longstanding interpretative authority. The four soloists were good, Howard Kahl, bass, the best of all in the grace of his phrasing and accuracy of notes. Jane Schleicher, soprano; Mary Hensley, contralto; and Edward Munro, tenor, all were heartily applauded.

Klaus Liepmann and the Massachusetts Institute of Technology Choral Society have given us a real novelty as their autumn production, no less than the series of masques that form Henry Purcell's "The Fairy Queen". Meant originally (which means in 1692) to be staged lavishly between the acts of an anonymous mutilation of Shakespeare's "A Midsummer Night's Dream", "The Fairy Queen" in plot — to call it that — is baffling if not outright crazy.

In concert performance, such as this in Kresge Auditorium, MIT, Dec. 7, only the music remains, and it sounds interesting, always pretty, sometimes massive. The soloists were Helen Boatwright, soprano; Margaret Tobias, alto (and the most vivacious of the lot); Richard Gilley, tenor; and Paul Matthen, bass. A good show!

That same afternoon of Dec. 7, the Vienna Academy Chorus, directed by Gunther Theuring, made its first Boston appearance at Jordan Hall, in the Boston University Celebrity Series. Having already two other events to report, I was denied the pleasure of hearing the Viennese singers and instrumentalists, and seeing their varied costumes. But I was told the afternoon was a fine diversion, and the public response indicated return visits to be desirable.

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DEC 6 1958

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130

Jewish Advocate
BOSTON, Mass.
Weekly Independent
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DEC 11 1958

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO AND MIT CHORAL SOCIETY

Editor's Note: This column is by Allan Sly, noted musician and composer, whose criticism often appears here.

The eighth BSO program had its own uniqueness. It culminated in a performance of the Schumann second that surpassed those of 1955 even as they shaded earlier ones. Dr. Munch must have a special affinity with this composer; he reveals an undercurrent of warm tenderness that breathes through the notes and speaks straight to the heart. The degree to which the BSO helps him realize this highly personalized concept is in itself touching. The Schumann reached heights and plumbed depths that secure their own place in one's memory.

The evening started with Handel's G Minor oboe concerto, in which Ralph Gomberg and less than a stage full of strings played to less than a houseful of listeners. Those whose parking and other problems (are there others?) prevented their arrival on time missed another unique experience. A musical close-up of one of the BSO's famous soloists was quite fascinating. Who would have dreamed how much variety of tonguing can be achieved with a double reed, giving to different passages a speech-like life of their own, or who would have known, before hearing this discourse between Mr. Gomberg and his string-playing colleagues, what clouds of glory the oboe trails? Was Ariadne thus bemused on the Isle of Naxos? Hindemith reminds us (in "A Composer's World") that the prototypes of all our musical tones were known in antiquity, and Handel and those he addressed in his music shared considerable classical lore. Let's not pretend that his little G Minor oboe concerto is in itself more than a little masterpiece; but let's not limit the fire it can strike on our imaginations, when played as it was last Saturday.

The latecomers having been seated, and the stage having meantime become completely populated, Tcherepnin's fourth symphony made its debut. It was written for and dedicated to Dr. Munch, and the composer had flown from Paris for the occasion. It was much enjoyed; its fabric of orchestral textures and its succession of ingeniously contrived rhythmic details serve as a setting for genuinely melodic writing. The resulting communication is of emotions that are readily assimilated, forms of excitement to which one responds. There is an eclecticism of style, in which one hears echoes of Tcherepnin's admired compatriots, though there is individuality too.

The opening movement of this symphony contains clearly designed groups of themes. The next concerns itself with twirling rhythms, and the third strikes a religious note, using a liturgical theme as a basis. The audience applauded warmly and the composer hoisted himself from the floor to the stage so that we all had a look at him. He seemed to be on terms of excellent rapport with the orchestra and with Dr. Munch, with whom he exited.

After the intermission the Schumann followed. By this

time we were well prepared for its revelations. It was in all ways a memorable evening.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

DEC 6 1958

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles ~~Munch conducting, presented~~ the eighth program of the 78th season yesterday in Symphony Hall. Harold Gomberg was the oboe soloist. The program:

Concerto for oboe, in G minor .. Handel
Symphony No. 4, in E, Op. 91 Tcherepnin
Symphony No. 2, in C major, Op. 61 Schumann

By ROBERT TAYLOR

Vaulting like a springbok from the audience to the stage, six-foot five inch composer Alexander Tcherepnin yesterday afternoon made one of the most startling and athletic acknowledgements ever witnessed at Symphony Hall. And his ebullience, as he beamed and clasped Charles Munch's hand, was fully justified. For the premiere of his Symphony No. 4 had just proved the artistic surprise of the season.

Why we should use the word "surprise" is in itself surprising. Mr. Tcherepnin, after all, is a distinguished composer whose previous symphonies have been marked by a cohesive energy and authority. He has created a triad of pleasant piano concerti, works in every form from a harmonica concerto to opera, ballet and the cantata. But throughout a long and varied career he has produced about four periods of music that now virtually seem a prelude to this fine Symphony.

The Fourth Symphony is written in a highly individual style based on the nine-step scale and the polyphonic approach the composer calls "Interpoint." This is actually more formidable-sounding than it appears in practice. Few contemporary works are more accessible at first hearing, display such a natural and clear development of musical thought and so sweet and serene a melodic texture.

Minimum of Means

The material is in three movements, the first two Moderato and Allegro, and the final (very much in what seems to be an emergent modern tradition of placing the slow movement at the end) an Andante con moto. The scoring is straightforward, employing a minimum of means to a maximum of effect, with the orchestral colors varied and vivid, ranging from springhtly pizzicatti in the valse-like middle section, to the reverberant sonorities of Russian liturgical music at the close. Lyric rather than heaven-storming in mood, the Fourth is also thoroughly Slavic in character. The pulsating angularity of the opening moments invokes the spirit of Prokofieff, the valse reflects the opulence of Khatchaturian, the dim ikons of the medieval Orthodox chant waver in the requiescat of the andante.

Nevertheless the music is provocative in concept, and save for a splash of Prokofieff in the strings, comprises a unique artistic statement. The brevity of the opening is admirably realized; the rhythmic and harmonic substance is novel without seeming the product of a musical laboratory. It is, overall, that heresy of heresies, a work that makes its appeal to the pleasurable faculties of the imagination rather than to the more rarified cerebral responses. These are its terms honestly and plainly offered—as they are in the Dvorak Fourth, heard only a fortnight ago; and the audience responded with an ovation.

Of all the solo works in the repertoire, I can think of none more gratefully resuscitated than Handel's Oboe Concerto, displayed brilliantly by Harold Gomberg yesterday. Although it is a piece of infinite charm, it has not been heard at these concerts since 1935. Handel's affinity with the oboe is closer undoubtedly, than any composer's in history; and despite the butchery of intervening editions, the oboe concerto remains a landmark.

Lucid Treatment

Mr. Gomberg's lucid treatment shaped a performance square in the mainstream of Handelian tradition. The liquid beauty of his tone, the exquisite flow of his phrasing, the crispness of his interpretation brought the work into the same kind of focus it must have exhibited two centuries ago and the orchestral balance was first-rate, too.

To close this afternoon, which had already set a standard in music new and old, Schumann's Second Symphony received a rousing and intense celebration that captured the fervent subjective poetry of this loveliest composer's orchestral essays. Dr. Munch did not err on the side of bombast, nor did he give us an effete miniature decked with tuberoses. This was a robust yet pensive Schumann, glowing with fanciful, sensitive passions and romantic dreams, virile without coarseness and superbly alive—an appropriate image indeed for the close of a memorable afternoon.

Next week the orchestra is on tour in New York; and will return Dec. 19 with Beethoven's Ninth and "Coriolan" Overture.

Christian Science Monitor (e)
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DEC 6 1958

-Tcherepnin Symphony in Première

Composer's Fourth Heard Under Munch's Direction

By Harold Rogers

Boston

It is sheer luxury to listen to a new symphony that makes no effort to probe a battered psyche or reflect a nervous age through the sounds of either an angry young man or an embittered old one. Not that we frown on expressionists, be they of the 12-tone variety or no. Let them be heard, appreciated, and encouraged in their best.

But it is luxury to hear new music that doesn't ask us to wallow in the tears of a weary world, however sympathetic we may be to a world in tears. There are still the beautiful, the good, and the true—though they may seem to some old-fashioned—and even the whimsical side of music has as much right to the concert hall as the woebegone.

One might say that Alexander Tcherepnin's new Symphony No. 4 is a whimsical symphony—the first two movements, at least. In the third and last there is a change in mood to a churchlike chorale, the theme of which is a "requiescat in pace" from a medieval Russian chant.

This abrupt change may mark the work's major weakness, yet the composer could argue that life is often like that. And if the work has other weaknesses, they are slight, eclectic reminiscences that simply tell us Mr. Tcherepnin is an artistic descendent from Rimsky-Korsakov by way of Nikolai Tcherepnin, his father, and that he is part of the Prokofiev - Shostakovitch-Khatchaturian school, though he now makes his home in the United States.

Ingratiating Music

Even if he lived in the Soviet Union today, he would not be apt to have his wrists slapped by the Central Committee—not, at any rate, for this symphony. But if he lived in the Soviet Union, it is quite possible that he would not have turned out such an ingratiating piece of music.

The Tcherepnin Fourth was commissioned by Charles Munch and given its première Dec. 5 by the Boston Symphony under Dr. Munch's direction. It was obvious that the conductor was enthusiastic over the score; he poured his best efforts into the playing.

In the opening moderato one was impressed at the outset by the melodies—peppery figures for the woodwinds, or lovely lyrical lines weaving through the other choirs of the orchestra. Though these melodies are accessible, they are not trite. The transparent orchestration has been fashioned by a master hand; the architecture solidly and artistically built.

A Danceable Quality

There is a danceable quality in the first two movements; indeed, the symphony merits consideration by some ballet impresario, for even the final Andante con moto offers opportunities for a serene, controlled pas de deux. The middle Allegro movement opens with a jolly theme stated by the piccolo—later restated, surprisingly, by the tuba — while everything whirls in a rollicking three-time.

But the element of mystery enters the last movement, out of which a singing melody arises with aspiration. For a time there is a restlessness; then the piece closes in a calm and unspectacular way.

This concert was also graced by the first solo appearance of Ralph Gomberg, the Boston Symphony's principal oboe. He gave us a finely wrought performance of the Handel Concerto for Oboe in G minor, spinning out the phrases with care, shading the tones with nuances produced only by an experienced lip, and winning the approval of his listeners and bravos from his colleagues.

Mr. Tcherepnin, too, was roundly applauded (he had flown from Paris to be on hand). Being the tall man he is, he surprised the audience by hoisting himself from the aisle to the front of the stage, the better to thank Dr. Munch and the orchestra

Larry Kert sings the romantic lead in Leonard Bernstein's "West Side Story" at the Winter Garden in New York, where it plays its 500th performance tonight.

(3)

Sun (e)
LOWELL, Mass.
Independent
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DEC 6 1958

Music

Boston Symphony Premieres New Work

By ALFRED BURKE

BOSTON — We heard two orchestral works, the Handel Oboe Concerto and Tcherepnin's Symphony No. 4, for the first time yesterday and it is quite correct to report that the occasion was another top session for the Boston Symphony orchestra.

It seems that the Handel music is played all to seldom. In regards to the modern work, a second hearing is not needed in order to enjoy as well as accept it's idom of expression, both in character and construction.

In the Handel the audience was well rewarded by the orchestra and especially so by Ralph Gomberg the soloist. Mr. Gomberg has that happy faculty of taking a performance in stride as well as infusing his listeners with the spirit and life of the music.

He fared well throughout, noticeably so in those sustained passages, so much a part of the Handel medium. In those moments, prominent during the opening Grave, he scored his finest moments.

Dr. Munch continues to surprise his listeners, from week to week, because of his apparent ability to embrace music of every conceivable school. Again he produced aforte for himself with a gracious and finely knit reading of the Concerto.

He and the orchestra continued this pleasant pathway with the Tcherpnin work. The combined talents wove a pattern that proved that here is a new score that impresses from the opening measures.

The first measures, providing an illusion of light and flying bits of tone from some point above the orchestra, wend their musical way through three interesting and cleverly spoken movements.

Present was the composer, and he set some sort of a tradition by literally climbing the stage to share in the burst of well earned applause that issued from every part of the hall and lingered for several minutes.

Closing with the Schumann Symphony No. 2, the orchestra and conductor continued the afternoon's happy pattern. It was a terrific performance of one of symphony's most searching works.

Plans have been completed for tomorrow evening's Community Concert program which will be held in the Little Theater at Lowell State Teachers college and which will feature the famous Geoffrey Holder and Company. This brilliant dance group has been acclaimed throughout America, and offers to the field of entertainment, one of the most exciting and completely new dance ensembles gracing the footlights today.

Local members are reminded that the program starts at 8:30 o'clock. Out-of-town members will be seated five minutes before curtain time. The limited seating capacity of the hall makes this necessary.

Next Tuesday evening at 8 o'clock the annual Christmas play at Rogers hall will be given. This year the combined music and drama groups have selected "O Come Let Us Adore Him." The production is under the direction of Miss Dorothy LeButt.

Next Wednesday evening the drama club at Lowell State Teachers college will present "Candlelight". The production is the first major event of the theatrical season at the college. Members of the drama and music departments will be in charge of the production.

In honor of the centenary of the birth of Puccini, the Smith College Music library is holding a memorial exhibition of documents and pictures illustrating the life and works of the great operatic composer, who was born in 1858 and died in 1924.

A series of portraits beginning in early youth and ending with a deathmask are paralleled by lively pen-portraits in letters from and to Puccini, and, by witty sketches and caricatures, some from his own pen and some from the hand of his friend and the first performer of many of his leading roles, the tenor, Enrico Caruso. Many of the manuscript pages of the Puccini operas included in this exhibit are also adorned with the composer's humorous or macabre cartoons and doodles.

N. Y. Staats-Zeitung und Herold, Freitag, 19. Dezember 1958

2 deutsche Jungen für TV-Programm gesucht

Für das lustige Fernsehprogramm "To Tell the Truth", das dienstags über Ch. 2 gesendet wird, werden zwei Jungen im Alter von 10 bis 14 Jahren, die englisch mit deutschem Akzent sprechen, gesucht. Anmeldungen für sie werden bis heute nachmittag 4 Uhr erbeten an: Mr. Jack O'Neal, "To Tell the Truth", Telephon PLaza 1-0600.

◆

Charles Munch dirigiert Händel, Haieff, Schubert

Das Konzert des Boston Symphony Orchesters unter Leitung von Charles Munch (Carnegie Hall) begann mit Händels Konzert für Oboe in G-Moll. Solist war Ralph Gomberg, erster Oboist des Orchesters (der Bruder Harold ist in gleicher Eigenschaft im N. Y. Harmonic), der das Werk mit makelloser Technik und schönem Ton spielte Der junge Künstler fand verdienten starken Beifall, an dem sich auch seine Orchesterkollegen beteiligten.

Die Symphonie Nr. 2 des in Sibirien geborenen, jetzt hier lebenden Komponisten Alexei Haieff (Erstaufführung in New York), hingegen erhielt mit Recht kaum lauwarmen Beifall. Das aus drei Teilen bestehende Werk, das den Vorzug der Kürze hat, ist eine Übertragung einer Pianosonate des Komponisten für Orchester. Alle möglichen kontrapunktischen Künste, die aufgeboten werden, ändern nichts an der Trockenheit der musikalischen Erfindung und der fragmentarischen Thematik.

Erholung und Jungbrunnen war zum Beschluß des Abends Schuberts C-Dur-Symphonie (die Robert Schumann in Wien bei Schuberts Bruder wieder entdeckt hatte). Die "himmlische Länge" war keinem Hörer zu lang. Die prachtvolle Wiedergabe des Werkes unter Munchs hinreißender Stabführung war eine hervorragende Leistung. Das Publikum dankte, stürmisch zustimmend, Dirigenten und Musikern für ein beglückendes Erlebnis. G. R.

N. Y. Staats-Zeitung und Herold, Freitag, 19. Dezember 1958

Boston-Programms und Schumann

Diese Variationen sind Ausflüsse einer freudigen, fast sinnlichen Hochstimmung, gespeist durch die frei aufschwingende Phantasie des Komponisten und in Charles Munchs Wiedergabe brannte die frohe Flamme hellauf. Meisterhaftes Musizieren.

Was pflegt man, im besten Fall, nach der Premiere eines neuen zeitgenössischen Werks, festzustellen? Daß es interessant war. Die Vierte Symphonie in E-Dur, op. 91 von Alexander Tscherepnin ist interessant, aber auch mehr als nur das. Man freundet sich sofort mit dieser Klangwelt an, sowie das einleitende Moderato in Gang kommt. Es könnte sehr gut sein, daß ein paar Aufführungen wie die kongeniale Munchs oder Plattenaufnahmen das Werk vom üblichen Schicksal, auf dem Notenregal zu verschwinden, bewahren könnten. Obgleich es sich um ein modernes Opus handelt — kalendarisch, aber nicht stilistisch.

Romantisch, mit unverhohlenem Gefühl, geht die Partitur ihren geraden Weg, ohne daß dramatische Momente in Form von Dissonanzen die Entwicklung blockieren, ohne Abschweifungen und ohne Mißachtung der Melodie. Die Ohren fühlen sich wohl, denn was diese drei Sätze zu bieten haben, ist Klang. An faßbaren Themen ist kein Mangel, die Instrumentation trägt persönliche Züge, erzielt originelle Wirkungen, respektiert die ästhetische Schönheit des Melos und macht eindeutige klare musikalische Feststellungen.

Es ist eine Musik, die sich mühelos überträgt. Das muntere Pizzikato des ersten Satzes weckt Aufmerksamkeit, die sich nicht mehr lockerte. Der zweite, Allegro, hat rhythmischen Auftrieb, Spannkraft und gehobene Stimmung. Im Andante con moto besticht ein Reichtum überraschender Klangfarben. Keine Routine - Komposition, eine durchweg individuelle Symphonie.

Schumanns Zweite Symphonie

VARIETY
NEW YORK, N.Y.
WEEKLY

DEC 10 1958

Boston

By Guy Livingston
(344 *Little Bldg.;*
HAncock 6-8386)

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JOURNAL AMERICAN
D. 571,024 S. 819,002

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

DEC 1 - 1958

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Music

Taubman

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134

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

JAN 1959

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Oboe Concerto, G minor.......Handel
Symphony No. 2 ....Alexei Haieff
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Symphony in C major, No. 9..Schubert

Alexei Haieff's Symphony No. 2, which was introduced to New York at this concert, had its world premiere in Boston on April 11, 1958. It was recorded on tape as part of the Recording Guarantee Project of the American International Music Fund, and was chosen (together with Easley Blackwood's Symphony No. 1) as one of the two foremost new works of the season to be recorded by RCA Victor.

Although there is much of interest in both the Blackwood and Haieff symphonies, I cannot agree that the choice of either of them was a happy one. Blackwood attempted too much for his stage of development, and Haieff has attempted too little. This Symphony No. 2 is a transcription for orchestra of his Piano Sonata, composed in 1955, and for all its exquisite orchestration, it is a spotty and flimsy symphony.

One would not object to the amusing reminders of Stravinsky, Shostakovich, Ravel and others that keep popping up in this score, if they were woven into a strong texture and overall form. But this is a symphony of episodes, of endless startings and stoppings, despite its elaborate contrapuntal devices. As a piano sonata, one might accept its fragmentation; but as a symphony it is thin and halting.

To Haieff's credit should be cited the wonderful limpidity of his music, its freedom from bombast and heroic posturing, and its subtle harmonic invention. It is a joy to listen to, even if it leaves the impression of a musical patchwork quilt. Mr. Munch and the orchestra allowed all of its delicious sonorities to be heard.

Lucky is the orchestra which has an oboist like Ralph Gomberg at its first desk. (His brother Harold is first oboist of the New York Philharmonic.) It is interesting to compare the styles of the two artists, for they differ precisely as the two orchestras differ. Ralph's tone is reedier, more delicate, more French, whereas Harold's is rounder, bolder, more Italianate. Mr. Gomberg played the solo part of the Handel concerto as beautifully as his brother had that of a Vivaldi concerto a week earlier with the Philharmonic. Mr. Munch conducted the work with noble breadth, if a bit loosely.

—R. S.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY

F 1959

Boston Symphony, Charles Munch conducting, **Ralph Gomberg,** oboist, soloist, Dec. 10, E—The second evening concert of the series brought a delightful early Handel Concerto for Oboe in G minor, with accompaniment of strings. The patrician tone of the orchestra and Ralph Gomberg's distinguished solo performance presented this genial work in its best light as shaped by Mr. Munch with a mellow perception and skill.

The New York premiere of Alexei Haieff's Symphony No. 2, an orchestral reworking of this composer's Piano Sonata No. 1, revealed a work written with much knowledge of form and of the orchestra. The content is extremely eclectic, and the intentional bareness of the scoring (though often intriguing to the ear in a delicately poignant fashion) detracts from its emotional impact. This is particularly true of the Andante, a free fantasia that never seems to coalesce. Still, the work does bear the composer's imprint in a certain reticence and good taste, and an overall impression of sincere, honest musical workmanship. The reception was cordial.

The final part of the concert was devoted to Schubert's Symphony No. 7, in C major.

R. K.

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—R. S.

MUSICA RIER
NEW YO .Y.
MONTHLY

F 1959

Boston Symphony, Charles Munch conducting, **Ralph Gomberg**, oboist, soloist, Dec. 10, E—The second evening concert of the series brought a delightful early Handel Concerto for Oboe in G minor, with accompaniment of strings. The patrician tone of the orchestra and Ralph Gomberg's distinguished solo performance presented this genial work in its best light as shaped by Mr. Munch with a mellow perception and skill.

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The final part of the concert was devoted to Schubert's Symphony No. 7, in C major.

R. K.

ndent

Mr. Haieff says that he has made virtually no alterations in the layout and ideas of the [redacted] piano sonata. It may be that in the original the composition [redacted] compelled attention. As a symphony it is asked to carry more weight than the material can sustain.

Mr. Haieff [redacted] can write with sparkle, as [redacted] is evidenced by the piano concerto that won a New York Music Critics Circle award some years ago. But the symphony pursues a gray, dreary course. Its energy is half-hearted. Its manipulation of contrapuntal devices is skillful and the handling of orchestral choirs is experienced, but little purpose is served. There are only a few places in the slow movement that catch the listener's interest.

more

MUSICA MERICA
NEW Y N.Y.
MONTHLY

JAN 1959

Munch Introduces Haieff Symphony

Boston Symphony, Charles Munch, conductor. Ralph Gomberg, oboist. Carnegie Hall, Dec. 10:

Oboe Concerto, G minor	Handel
Symphony No. 2 (First New York performance)	Alexei Haieff
Symphony in C major, No. 9	Schubert

Alexei Haieff's Symphony No. 2, which was introduced to New York at this concert, had its world premiere in Boston on April 11, 1958. It was recorded on tape as part of the Recording Guarantee Project of the American International Music Fund, and was chosen (together with Easley Blackwood's Symphony No. 1) as one of the two foremost new works of the season to be recorded by RCA Victor.

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The final part of the concert was devoted to Schubert's Symphony No. 7, in C major.

R. K.

③ Indent

Consider this a minority opinion, if you like. There are some who have a higher regard for the work. It was one of the pieces taped under the auspices of the Recording Guarantee Project of the ~~X~~ American International Music Fund. With the symphony by Easley Blackwood, recently introduced to New York by the Bostonians, it was chosen for commercial recording by R. C. A. Victor.

As far as one could make out from a first hearing, Mr. Munch and the orchestra gave a fair representation of the symphony.

]•[8pt. Bullet

The evening began with ~~[illegible]~~ Handel's charming and affecting G minor Oboe concerto~~, a youthful work~~. It was played with freshness of feeling and integrity of style by the orchestra and its first oboist, Ralph Gomberg. By coincidence, the soloist's brother, first oboist of the New York Philharmonic, had a chance to play a Vivaldi concerto in New York several days ago.

Schubert's glorious C major Symphony occupied the second half. Mr. Munch led a performance that was muscular in tone and dramatic in conception.

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pu Music-Cello

MUSICA MERICA
NEW Y N.Y.
MONTHLY
JAN 1959

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Music

Taubman

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By Howard Taubman flcaps

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Alexei Haieff's Symphony No. 2, which had its first New York performance at Carnegie Hall ~~last~~ Wednesday night, is a sober, serious effort. But it is not an exhilarating affair, and in all candor one must say that one has no wish to hear it again. Don't composers have anything to be ~~[illegible]~~ stirred up about any more?

8 pt. Bullet

The symphony, which was brought here by Charles Munch and the Boston Symphony Orchestra, is a transcription for orchestra of ~~[illegible]~~ Mr. Haieff's piano sonata written in 1955. There is no fundamental objection to a composer's retracing his steps and reworking his own music. But it is a ~~[illegible]~~ perilous procedure. It is difficult to recapture the first, fine careless rapture, and the difficulty becomes ~~much~~ greater when there is no rapture ~~[illegible]~~ in the first ~~version~~ place.

Review written by Howard Taubman following Carnegie Hall concert of Wednesday, Dec. 10, 1958, which was never printed because of New York newspaper strike.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

JAN 1 1959

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

FEB 1959

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R. K.

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NEWS OF MUSIC Star – Dec. 13

Munch Substitutes 'Iberia' of Debussy

By DAY THORPE

Boston Symphony Orchestra, Charles Munch, conductor. In Constitution Hall. Program: Academic Festival Overture, Brahms; Iberia, Debussy; Symphonie Fantastique, Berlioz.

The Boston Symphony was supposed to play the Sessions Third Symphony here last night, but Charles Munch, no doubt after discovering that the concert was to be broadcast and also reflecting that his colleague Howard Mitchell has prior rights to American music, gave the matter a little sweet silent thought and changed to the "Iberia" of Debussy.

"Iberia" is one of the most pleasant works that cen be given by a symphony orchestra, and I imagine there are few customers who were dismayed by the substitution. Dr. Munch's Debussy, however, is inclined to be heavy rather than supple, and gaudy rather than colorful.

The Fantastic Symphony of Berlioz fared a great deal better. It is full of the passion and frenzy and the intense romanticism that is so well suited to the genius of Dr. Munch's art. The introduction was slower than one usually hears it, and marvelously impressive. The waltz was charming, and the scene in the fields as beautiful and suggestive as any performance I have heard. The finale was characterized by the clatter and noise typical of most modern performances of the piece.

Is this excessive clamor necessary? The blasphemous parody of the "Dies Irae" is either raucous or loud, but why should it be simply noisy? The great bell, for example, drowned out the entire orchestra.

The sequel to the Fantastic Symphony, "Lelio" by name, is a curious mixture of a dozen musical forms from song to piano concerto. It is seldom if ever given in this country, although I have heard it twice abroad. It certainly is not a great work, like the Fantastic Symphony. One would not want to hear it every season, but as the Boston orchestra plays the latter here frequently, perhaps it would be interesting at least once to play the entire work.

WASHINGTON, D.C.
NEWS
D. 175,562
DEC 12 1958

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But when the excitement stems from such a fluent and loving performance of the work as the Boston Symphony Orchestra gave at Constitution Hall last night under Charles Munch's direction, it's a different matter.

This was Schumann in all his romantic glory, and Mr. Munch and the Boston were at their greatest in it. Not that they didn't play the other items—Brahms Variations on a Theme by Haydn, and the Haieff Symphony No. 2—with equal proficiency. But they didn't make same impact.

The Brahms, perhaps, is too familiar. The other, written by Siberian-born Alexei Haieff, who is now part of the American scene, was a middle-of-the-road work, somewhat episodic and rambling.

It has moments of grandeur, and was pleasant to listen to. Trouble was it went nowhere in particular.

MILTON BERLINER.

MUSICAL AMERICA
NEW YORK, N. Y.
JUL - 1958

National Symphony Increases Concerts

Washington, D.C.—The National Symphony Orchestra with Howard Mitchell as music director announced its series for the 1958-59 season, which will be increased by an additional pair of concerts.

The series will also present the Philadelphia Orchestra, the Boston Symphony, and the New York City Ballet, accompanied by the National Symphony. John Barbirolli will be guest conductor with the National Symphony, and Robert Shaw is to direct one of the Boston Symphony concerts here.

Soloists will include Vladimir Ashkenazy, Russian pianist, Robert and Gaby Casadesus, Mischa Elman, Artur Rubinstein, Myra Hess, Jorge Bolet, Zino Francescatti, the Bach Aria Group, and the Choir of Howard University, directed by Dean Warner Lawson.

Washington Post & Herald 12/12/58

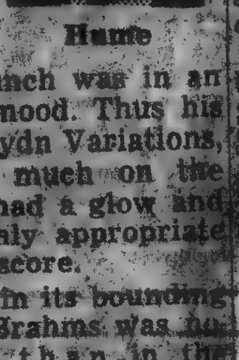
Postlude

THE WASHINGTON POS
Friday, Decem

Munch and Symphony Create Glow

By Paul Hume

Charles Munch brought the Boston Symphony Orchestra back to Constitution Hall last night in great estate.



Hume

A warm-hearted program opened with Brahms and closed with Schumann, embracing a new symphony by Alexei Haieff on the way. The orchestra sounded excellent in all it played, and Munch was in an expansive mood. Thus his Brahms, the Haydn Variations, while very much on the leisurely side, had a glow and tenderness highly appropriate to this superb score.

Exhilarating in its bounding moments, the Brahms was nowhere lovelier than in the viola passage that opens the "andante grazioso" section. The closing passacaglia reached an easy peak without attempting to storm any Olympus. It was a Brahms that kept reminding us of Weingartner, and that's a fine kind of Brahms.

Alexei Haieff is little known in Washington, though he has written one of the few very fine piano concertos of our time, and an orchestral ballet score that is a whiz. His Second Symphony is the composer's own orchestral version of a piano sonata he wrote three years ago.

So thoroughly successfully has he transcribed his keyboard music into the orchestra idiom that I often found myself wondering just how this or that passage would have gone on the piano. I hope some pianist will show me some day.

The music is easy to take, wrought with more than ordinary skill in the fugal mid-section of the opening movement, and both willing and able to sing in the slow movement. The finale seemed less impressive than its predecessors partly because they caught and held our attention while it sped by without features of sufficient profile to catch the ear the first time through. The ease with which Munch controlled the complexities of the work aroused our admiration as he so often does with his sense of obligation to young composers.

The horn, trumpet and trombone calls with which Robert Schumann opened his Second Symphony rose again at its conclusion last night in exciting fashion. In between, the eloquent lines of one of Schumann's most original orchestral scores were read with an emphasis on brilliance that is not out of place in the work. This came partly in the stress of the rhythmic figures that dot the music, partly from the way Munch moved the slow movement, without violating its "adagio" directive.

Omitting one repeat while making another may have been Munch's musical choice, or it may have been dictated by the early departure time of the train his players had to catch after the concert. The entire concert, intermission and all, occupied precisely an hour and a half.

When such music is so rapturously played, any concert seems short. Tickets for the concert were sold out 10 days ago. The Bostonians' only other visit this season, under the baton of Robert Shaw, will be on Jan. 15.

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NEWS OF MUSIC Star - Dec. 13

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MILTON BERLINER.

WASHINGTON, D.C.
STAR
D. 254,992 S. 280,218

DEC 12 1958

NEWS OF MUSIC

Boston Symphony Plays in Top Form

By DAY THORPE
Star Music Critic

Boston Symphony Orchestra, Charles Munch, conductor. In Constitution Hall. Program: Variations on a Theme by Haydn, Brahms; Symphony No. 2, Haieff; Symphony No. 2 in C, Schumann.

The Boston Symphony appeared in Washington for the first time this season last night as a guest of the National Symphony in Constitution Hall. Charles Munch led his men through two 19th century works, the Brahms-Haydn variations and the C major symphony of Schumann, and a contemporary symphony, the second of Haieff.

The Haieff symphony is a successful transcription of a favorite piano sonata of the composer. He says that the expansion to orchestral form is literal, that no change was made except the delay of the final chord from a strong to weak beat. The symphony shows no evidence of its keyboard origin, but is entirely idiomatic in its orchestral garb. It is an attractive work, with sharply defined themes and energetic rhythmic drive. My knowledge of Haieff had been limited to his popular piano concerto; the symphony is a no loss engaging work.

The Haydn variations are Brahms' first important orchestral composition. Based on a glowing melody and neatly shaped by the limitation of the variation form, the piece has all the best qualities of Brahms with few of his weaknesses. Brahms often was unable to decide when to stop a musical idea in which he was immersed, and he knew that the restriction of variation form was an excellent artistic confinement.

The orchestra and Dr. Munch were at their best in the rich romantic eloquence of the Schumann C major symphony. This symphony has long appealed to me as one of the finest orchestral works of the 19th century after Beethoven, and I am always moved by a feeling of sympathy on hearing it performed con amore, as it was last night.

The entire piece is magnificant in concept and by a score of expert touches gives the lie to the often reiterated calumny that Schumann was deficient in the art of orchestration. The heart of the work is, of course, the stunning slow movement—two great lyric outpourings separated by a short section of counterpoint.

It is nothing new to remark that the Boston Orchestra is one of the finest in the United States. Last night it was at the top of its form.

N. Y. Staats-Zeitung und Herold, Freitag, 19. Dezember 1958

Carnegie Hall

Tscherepnin im Boston-Programm zwischen Brahms und Schumann

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NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571,024 S. 819,002
DEC 29 1958

MUSIC REVIEWS

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By MILES KASTENDIECK

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MONTHLY 38,700
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HERALD TRIBUNE
D. 326,478 S. 529,715
DEC 30 1958

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P. H. L.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

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[Boston Herald-N. Y. Times Dispatch]

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N. Y. Staats-Zeitung und Herold, Freitag, 19. Dezember 1958

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SATURDAY REVIEW
NEW YORK, N.Y.
W. 169,511
DEC 27 1958

MUSIC TO MY EARS

Gedda, Gobbi, and "G

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non turbare" and the prayer "Stella del Marinar," and a strong if not always accurate Gioconda by Zinka Milanov. Even though the latter walked in on Laura's applause, the freedom and strength of the low and high range which aroused it should give Miss Rankin the confidence she needs to make the best use of these resources in the future. Giorgio Tozzi (Alvise) and Belen Amparan (La Vecchia) completed a cast which, if not all-star, was all strong, a mixture more potent than "Gioconda" has had

Monaco made a more than diligent effort to modulate his sound for the purposes of the opening recitative (not too well supported), marked the

(Continued on page 45)

CHICAGO, ILL.
SUN-TIMES
D. 534,063 S. 632,432
MAY 24 1959

MUSIC

Is Boston Beating Us?

By Robert C. Marsh

The lack of basic artistic resources can create a cultural wasteland very quickly, but a less obvious and almost equally arid situation can be produced by failing to make proper use of the possibilities at hand.

For a number of years the danger signs have been seen locally, but nothing points them up more vividly than a report from the Boston Symphony that makes it possible to compare our symphonic fare with that of another major city. By the standard of the Eastern culture capital, Chicago looks like a citadel of conservatism and complacency.

DURING THE DECADE in which he has been music director of the Boston Symphony, Charles Munch has prepared more music by Beethoven than any other composer. Mozart has been his second choice, Bach third and Brahms fourth. But these old masters were exhibited in programs which contained examples of every important modern style.

Beethoven has also been the most favored composer in Chicago during the six seasons of the Reiner regime, but Reiner has given more performances of Beethoven in six seasons than Munch has offered in 10. The largest part of this Beethoven concentration has involved the annual or semiannual repetition of about a dozen scores, all of them repertory pieces which the audience knew thoroughly before Reiner arrived.

Mozart is just behind Beethoven in the Chicago frequency listings, and it is to Reiner's credit that he has offered a large number of scores previously neglected by the symphony. Fifteen such "premieres" can be cited for the last six seasons.

HERE CHICAGO and Boston part company. Our third place goes to Wagner, who stands ninth in the Munch roster. Fourth place at Orchestra Hall is tied between Brahms, the Bostonian's choice, and Richard Strauss, who places eighth with Munch.

As with Beethoven, Reiner has given his five favorite composers more performances in a half dozen years than Munch has offered in his decade. Chicago, in other words, is hearing a very heavy concentration of a limited number of works from the Germanic tradition.

Boston's customary orientation for the last 40 years has been toward Paris, but even so, its musical diet is more balanced than ours. Munch plays quite a bit of Honegger, but he also plays Bartok. Reiner gives Bartok about the same amount of attention as Munch devotes to Honegger, but Reiner chooses to ignore Honegger's music.

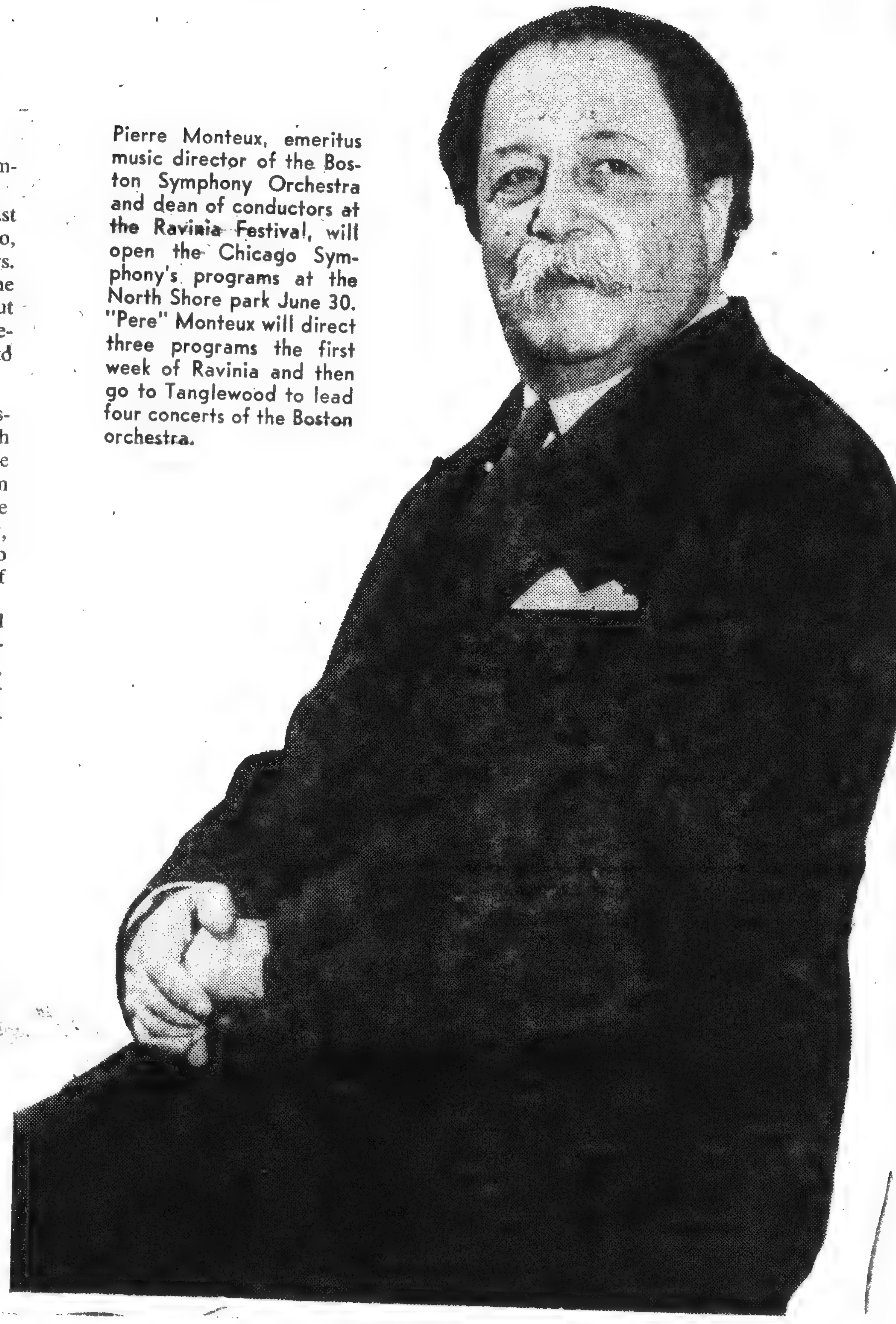
FOR THOSE who look upon a great orchestra as in part an educational institution, such arbitrary omissions from the curriculum are worth concern. It is quite as if a museum director decided that Matisse or Rouault were of no interest, banned them from his gallery, and allowed a generation of young people to grow up with little or no direct knowledge of their works.

Going down the Boston statistics, you find Ravel in fifth place, Debussy seventh, Stravinsky tied for eighth, and Prokofiev, Hindemith, Roussel, Piston, Milhaud, Copland and Barber all holding their own with romantics like Tchaikovsky, Berlioz, Schumann and Sibelius.

Moreover, a distinguished list of works by American composers and living European composers have been introduced to Boston during the last decade. This is merely a continuation of Boston's eagerness to hear new and important things, a tradition begun many years ago by Pierre Monteux and continued under Serge Koussevitzky.

STATISTICS GIVE comparable places in the Chicago programs to composers of the past century rather than our own. We hear few world premieres, few American premieres, and depart less often from the familiar paths of program making.

I insist this is wrong. Great as our orchestra is, its civic function is to provide us with the fullest possible range of musical experience, and particularly to give the new and the young listener a chance to know representative musical styles of the last three centuries in superlative performances. Boston has been hearing that kind of concerts for years, and it is time that we started to hear them as well.



Pierre Monteux, emeritus music director of the Boston Symphony Orchestra and dean of conductors at the Ravinia Festival, will open the Chicago Symphony's programs at the North Shore park June 30. "Pere" Monteux will direct three programs the first week of Ravinia and then go to Tanglewood to lead four concerts of the Boston orchestra.

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New York City 11. Tel: WAtkins 4-5386
L. Fuchs, Sherman Gottesman

am is that all the devices which Mr. Bernstein
ld apply to any art music—piano music, violin
music, choral music, opera—not necessarily to
sic. And although all the material presented was
g, he did not answer the basic question which

Alva Edison Foundation National Mass Media
best children's television program has been
N. Y. Philharmonic Young People's Concerts.
rogram was established to encourage improved
mass media, especially for juvenile audiences.
rt works employing the jazz idiom were on
Dec. 14: Milhaud's "La Creation du Monde"
"An American in Paris" and "Rhapsody in
n doubled as soloist in the "Rhapsody," em-
technique and rhythmic brilliance with dazz-
s. His conducting in the other two works was
The program opened with Vivaldi's Piccolo
F. William Heim, solo piccolo in the orchestra,
Mendelssohn's Violin Concerto, with young
nist **Johanna Martzy** as guest artist.
onic's Christmas Package (Dec. 18-21) glit-
ctive names—singers Maria Stader and Jan
Rosalyn Tureck, and, of course, conductor
t was its content, rather than the wrapping,
ift memorable—the Cantata "Jauchzet Gott,"
certos No. 1 and 7, and the D Major Magni-
ly chosen representation of Bach's greatest
aforenamed stars distinguished themselves,
ing flaws in their performances. Miss Tureck
t as well as play the concertos—with some

(Continued on page 22)

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W. 169,511
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HAVING successfully survived the test of second-degree operatic villainy as Scarpia in "Tosca," Tito Gobbi showed himself of first-degree qualifications as Iago in an "Otello" with Renata Tebaldi and Mario del Monaco which commemorated the 150th anniversary of the publishing firm of G. Ricordi. Gobbi's least effective act was the first, for what he commands in vocal resource does not make much of an impression in its "Brindisi" with chorus. But he drew the lines of character with increasing detail from the "Credo" of Act II on, blending a keen sense of vocal color with apt facial play and word emphasis. For this, we sacrifice much of the vocal beauty that Leonard Warren brings to the music, but it is a resource of opera that its great parts can take a little, give a little, and still gain something from any proper emphasis put upon them. It was, otherwise, much the same kind of "Otello" as before, with Miss Tebaldi in particularly good voice from the start and del Monaco's concessions to finesse better manipulated. The conductor was again Fausta Cleva.

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N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

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Musical LEADER

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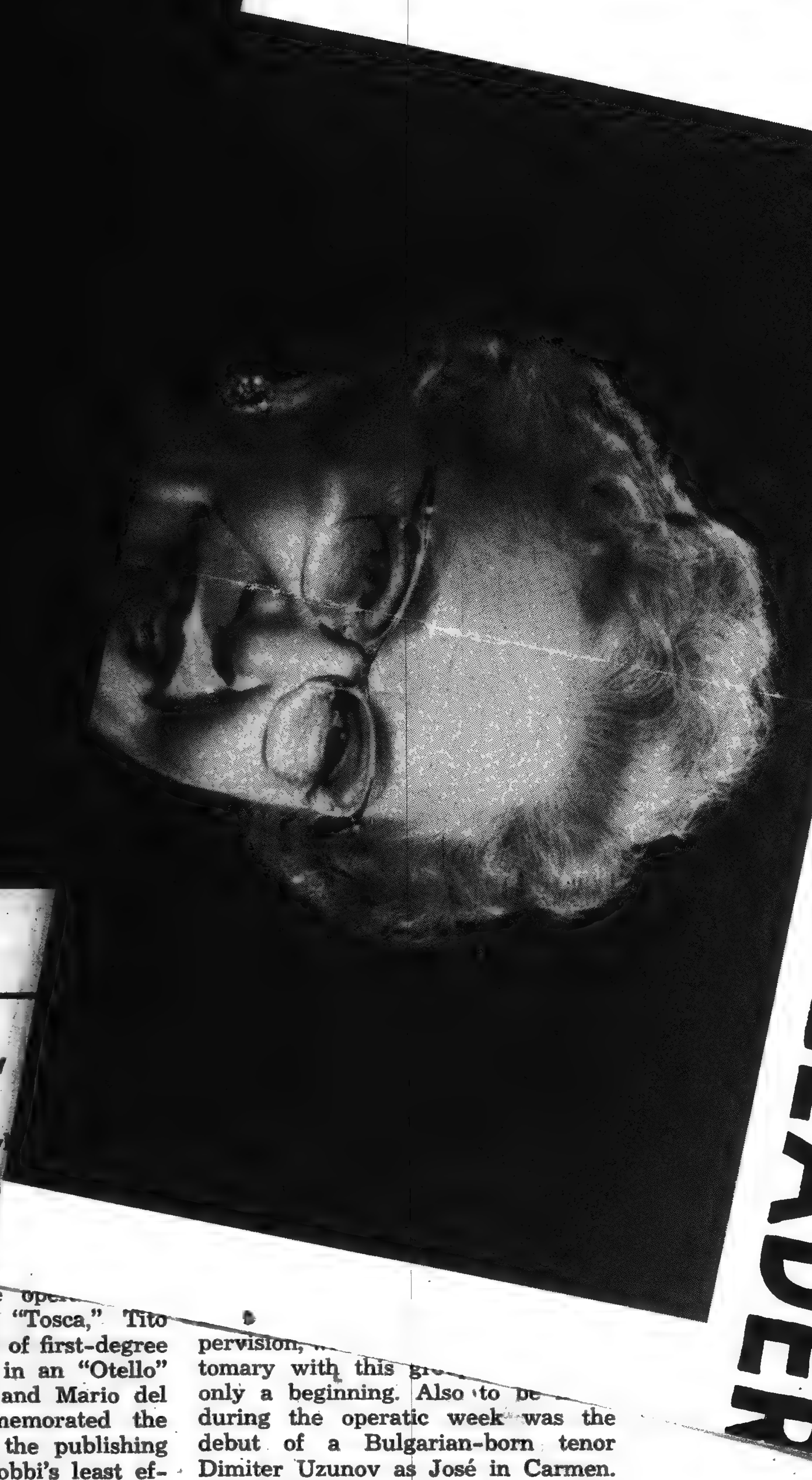

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New York

(*Continued from page 2*)

unfortunate rhythmic results impairing the musical unity of her interpretations. In the Magnificat it was counter-tenor Russell Oberlin's singing of the alto part which best captured the profundity and moving intensity of the music. But, beneath all the surface tinsel, it was the genius of Bach which shone through triumphantly. By the way, Miss Tureck is the first woman to direct the N. Y. Philharmonic at a regularly scheduled concert.—H.F.

Andre Kostelanetz conducted the first of his special Sunday night Philharmonic concerts of the season, Dec. 21. Duo-Pianists **Whittemore & Lowe** played Britten's "Scottish Ballad," and there were other works by Mozart, Rimsky-Korsakoff, Creston, Grofe and Lehar.

Philadelphia Orchestra

Nathan Milstein was soloist with **Eugene Ormandy** and the Philadelphia Orchestra, at Carnegie Hall, Dec. 16, in an all-Beethoven program. Milstein was persuasive in the Violin Concerto, and Ormandy and the Orchestra gave noble performances of the "Leonore" Overture No. 1 and the Second Symphony . . . **Leopold Stokowski** will conduct the Philadelphia Orchestra during its 60th anniversary season, 1958-60. At the invitation of Eugene Ormandy, who succeeded Stokowski as music director of the Philadelphia Orchestra in 1936, the internationally known conductor will be guest conductor in Philadelphia Feb. 12, 13, and 16, 1960, and in New York on Feb. 16, 1960. This will be Stokowski's first appearance with the Philadelphians since 1941.

Boston Symphony

Sandwiched between such staples as Brahms' Variations on a Theme by Haydn and Schumann's Second Symphony, Tcherepnin's Fourth Symphony received its New York premiere at Carnegie Hall, Dec. 13. The composer, who was born in St. Petersburg and is now on the teaching staff of the De Paul University School of Music in Chicago, composed his Fourth Symphony in 1957 for Charles Munch and dedicated it to him. It was awarded the Glinka Prize in 1958. It is a good work, appealing in many ways.

* * *

Musical Miscellany: **John Barnett**, new musical director of the **National Orchestral Association**, provided a pleasant evening at Carnegie Hall, Nov. 11. There were two New York premieres, Ginastera's "Pampeana" No. 3 and Herbert Elwell's Concert Suite for Violin and Orchestra. In the latter, **Sidney Harth**, concertmaster of the Louisville Symphony, was violin soloist. Berlioz' Overture, "Le Corsair," and Mendelssohn's "Scotch" Symphony rounded out the program . . . The **Pittsburgh Symphony**, conducted by **William Steinberg**, Nov. 17 at Carnegie Hall, featured the New York premiere of Lopatnikoff's "Variazioni Concertanti," Op. 38. Nikolai Lopatnikoff, Professor of Music at Pittsburgh's Carnegie Tech, wrote this work on commission from the Pittsburgh Symphony Society. It was apparently written to show the qualities and technical facilities of the various choirs of the orchestra, and the performance brought out all the potentialities of the colorful music. The opening Beethoven "Eroica" Symphony was played with leisurely warmth, and the program closed with Ravel's "Bolero." . . . After a long absence from New York, **Paul Hindemith** will conduct a concert at Town Hall, Feb. 15, 1959. The program will consist predominantly of his own compositions, including his new "Madrigale" and his new "Octette" for clarinet, bassoon, horn, violin, two violas, cello and double bass. Hindemith will also conduct Bruckner's Mass in E minor with orchestra and the Collegiate Chorale. . . . **Van Cliburn** played his award-winning Tchaikovsky Concerto in B flat minor when he appeared with the U. of Texas Symphony Orchestra, Alexander von Kreisler, conductor, Nov. 23.

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MUSIC TO MY EARS

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SR GOES TO THE MOVIES

Is the Play the Thing?

NO LESS than four new films—
two American, one English,
ne French—have been derived
that, whatever their other
certainly be called
means that, in
their authors
techniques

But the camera, peering beneath the make-up, tells us at every moment that we are seeing an able actress acting—just as it tells us with brutal frankness that in Burt Lancaster we have a not-so-able actor acting.

The trouble with "Separate Tables," however, is more fundamental than this. Certainly, in level of performance, thanks to the supporting work of Wendy Hiller, Gladys Cooper, and
leen Nesbitt, it outranks most of
petition. But to construct a
Terence Rattigan has
lays together, con-
twenty-four
separated
ffect is

Morley. Felix Ay
inson—men who can
delicious ironies with the
degrees of wit, intelligence, and precision. The curious thing here—aside from the inexplicable omission of the famous last line, Shaw's final ironic twist—is that whenever the camera stands still and permits Shaw's lines to dominate, the intellectual vigor of his work carries the film. But every once in awhile, as when the tubercular artist is twitting the four great physicians who have assembled to cure him, director Anthony Asquith remembers that he is making a movie and sets his camera to roaming restlessly around the room—with the result that Shaw momentarily disappears in a welter of ladders, balustrades, and bric-a-brac.

MORTON DACOSTA, who direc
"Auntie Mame" on the stage, has w
ly stuck fairly close to his o
stage business in bringing tha
pressible character to the
Rosalind Russell still swoo
n the stairs of her Bec
nt, her king-s

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German syllables carefully and saved his power for a proper climax. What he lacks, however, is a conception of the proper legato for this music, how to join one phrase to another, how to sustain a line without slurring. In other words, how to sing Wagner. But with his physical assets, an all-out effort might well provide us with a superior Lohengrin. The evening also included the first New York performance of Shostakovitch's Eleventh Symphony, previously reviewed in these columns from a Houston broadcast and a recording.

TWO new symphonies provided the major matter of the Boston Symphony's latest visit under Charles Munch: the Fourth of Alexander Tcherepnine and the Second of Alexei Haieff. If it were so easy to write symphonies that two good ones could be premiered in a week, we would, indeed, be in a time of abundance. Neither really qualified as "good" (meaning "successful") for different reasons: Tcherepnine achieves with sure strokes and unvaringly fine sound just what he wants to, though the results are abstractly "Russian symphonic" and, subjectively, little of Tcherepnine at all. Haieff, neither so sure nor so unerring in orchestral aim, is a man of more musical personality who hasn't realized much of it in this reworking of a piano sonata. It struck me as a plan of orchestral sound, lucid and aurally satisfying, mated to musical ideas which didn't quite make a cohesive whole.

A confluence of two currents in Leonard Bernstein's "programs with a plan" found him as cembalo player in a Vivaldi flute concerto (C minor) and pianist in Gershwin's "Rhapsody in Blue" at opposite ends of a recent evening with the Philharmonic Orchestra. John Wummer's playing of the solo part in the former was infinitely dexterous and well-sounding, though the layout of the music is hardly blowable. The showpiece of the program was Milhaud's "Creation du Monde," whose colors and rhythms can rarely have had such an inevitable sound on any previous occasion. Johanna Martzy performed Mendelssohn with rapt concentration and much vitality, but also a wider vibrato than her fingers could control on the violin fingerboard, and a too heavy bow stroke. When impulse and execution merge into mastery, this young Hungarian should be an absorbing performer.

—IRVING KOLODIN.

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MONTHLY
JAN 1959

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

New York Philharmonic

The Philharmonic program, Nov. 30, under the direction of **Leonard Bernstein** was interesting rather than satisfying. It opened with Vivaldi's Concerto in C for Strings, Cembalo, and Two Mandolins, in the late Alfred Casella's arrangement. The mandolinists were **Carlo de Filippis** and **Giovanni Vicari**. Then followed Varese's "Arcanna," which was written in 1927, highly experimental in its time. The Prokofieff Concerto No. 2 for Piano and Orchestra in G minor was played by a young Soviet artist, **Vladimir Ashkenazy**, who is on his first U.S. tour. Mr. Ashkenazy is a gifted pianist, but he did not command the full breadth of the work. The program concluded with Schumann's Fourth Symphony, a perennial favorite ... **Laszlo Varga** was soloist in the Dvorak 'Cello Concerto, Dec. 7, under Bernstein. Mr. Varga's playing was warm and sympathetic to the composer's expressiveness. Mr. Bernstein provided mobile support. The program opened with Copland's "Music for the Theatre." This is one of the composer's early works, and it is a delightful score. Bernstein was right in his element, here. The program concluded with the stirring Fifth Symphony by Prokofieff.

"What Makes Music Symphonic?" was Leonard Bernstein's theme for the season's premiere program of the season's first hour-long N. Y. Philharmonic Young People's Concerts, telecast live from Carnegie Hall over CBS-TV. In a fascinating exposition of such musical tools as sequences, imitations, variations, etc. Bernstein illustrated with material from Mozart, Beethoven, Sibelius, Tchaikovsky, Gershwin, Brahms, as well as a little rock 'n roll. Our only criticism of this splendid program is that all the devices which Mr. Bernstein mentioned could apply to any art music—piano music, violin music, vocal music, choral music, opera—not necessarily to symphonic music. And although all the material presented was most interesting, he did not answer the basic question which he posed.

The Thomas Alva Edison Foundation National Mass Media Award for the best children's television program has been given to the N. Y. Philharmonic Young People's Concerts. The Awards Program was established to encourage improved quality in the mass media, especially for juvenile audiences.

Three concert works employing the jazz idiom were on the program of Dec. 14: Milhaud's "La Creation du Monde" and Gershwin's "An American in Paris" and "Rhapsody in Blue." Bernstein doubled as soloist in the "Rhapsody," employing his sure technique and rhythmic brilliance with dazzling effectiveness. His conducting in the other two works was also brilliant. The program opened with Vivaldi's Piccolo Concerto, with **F. William Heim,** solo piccolo in the orchestra, as soloist, and Mendelssohn's Violin Concerto, with young Hungarian violinist **Johanna Martzy** as guest artist.

The Philharmonic's Christmas Package (Dec. 18-21) glittered with attractive names—singers Maria Stader and Jan Peerce, pianist Rosalyn Tureck, and, of course, conductor Bernstein. Yet it was its content, rather than the wrapping, that made the gift memorable—the Cantata "Jauchzet Gott," the Clavier Concertos No. 1 and 7, and the D Major Magnificat—a brilliantly chosen representation of Bach's greatest work. All of the aforenamed stars distinguished themselves, while also exposing flaws in their performances. Miss Tureck chose to conduct as well as play the concertos—with some

(Continued on page 22)

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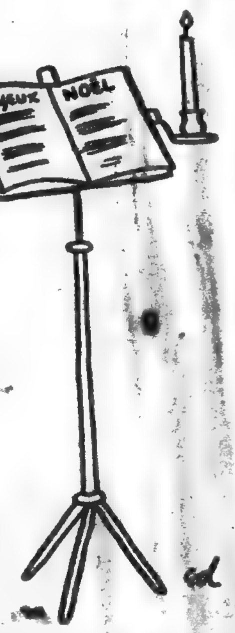
NEW YORK, N. Y.

DEC 20 1958

DECEMBER 20, 1958

MUSICAL EVENTS

By the Yard



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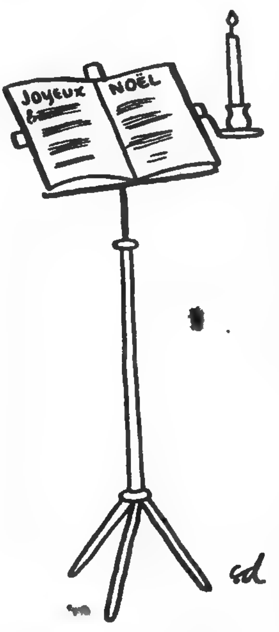

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Munch and Stokowski Focus the Spotlight on New Music

By Miles Kastendieck
New York

Three new symphonies in one week recently focused the spotlight on contemporary music quite effectively. With Leopold Stokowski introducing Shostakovitch's Symphony No. 11 with the Symphony of the Air and Charles Munch introducing both Alexei Haieff's Symphony No. 2 and Tcherepnin's Symphony No. 4 with the Boston Symphony, the international aspect of the contemporary musical scene offered interesting facets of expression.

By far the most ambitious undertaking was Shostakovitch's effort to depict the 1905 revolution somewhat programmatically. A descriptive movement entitled "Palace Square" suggests the calm before the storm. There follows the "January 9" Allegro which flares up into warlike proportions. The third movement entitled "Eternal Memory" returns to contemplation. This is interrupted by the graphic "Alarm" and music reminiscent of the "Leningrad" Symphony.

Trumpet Sets Theme

Some kind of cyclic theory runs through the whole concept, indicated primarily by a trumpet theme as well as a recurrent quiet mood established at the beginning. The over-all impression is one of Shostakovitch's typical large-scale writing, somewhat watered down in expressivity. The idea is there, but somehow it does not get free utterance.

As usual, Shostakovitch has written a great deal of effective music: some of it brilliant, most of it skillful. Sometimes it suggests the background for a movie, but it has an identity of its own in spite of its rhetorical nature. That Mr. Stokowski accepted it as an important contemporary work was obvious. It would certainly be difficult to dismiss it in peremptory fashion.

Mr. Haieff's venture in transplanting a piano sonata to an orchestral work appears not to have enhanced the music. Perhaps his attempt to keep the original counterpoint transparent led to skimping his orchestration. The work breaks down into sections which on first hearing do not appear to cohere. The fact that little lingers in the memory a day or so after the performance is perhaps sufficient commentary of the impression it made.

The pleasure created by Mr. Tcherepnin's symphony grows out of its lightness, both in substance and in sound. It might well be designated a "wind symphony" because the woodwinds and brass dominate its orchestration. Through the timbre of these instruments, his modulatory harmonies, and the spaciousness of his effects, Mr. Tcherepnin has achieved a refreshing expression of his ideas. A pleasant busyness, a delightful buoyancy, and a sense of rhythmic urgency give the score atmosphere. Mr. Munch conducted as though all this appealed to him, too.

Bernstein Returns

Leonard Bernstein returned to the Philharmonic on Thanksgiving night to continue his exposition of American music as well as to indulge momentarily in some Vivaldi. In playing Varèse's "Arcana," he dragged out of limbo a 30-year-old score, wondrously made but still quite forbidding except for those who dote on electronic music. The 119 musicians called upon to play it created an extraordinary performance with various kinds of stunning effects.

A week later Mr. Bernstein paid tribute to Aaron Copland by playing his "Music from the Theater" (1925) and his Orchestral Variations, first heard at Tanglewood last summer. Continuing the survey of American Music in the 1920's, his third program listed Gershwin's "American in Paris" and "Rhapsody in Blue," with which he fortunately combined the infrequently heard "Le Creation du Monde" of Milhaud.

Other music heard during this period included Schumann's Fourth Symphony, a splendid performance of Prokofiev's Fifth Symphony, and several Vivaldi concertos for oboe, flute, and piccolo. Among the soloists appearing were Vladimir Ashkenazy (Prokofiev's Second Piano Concerto), Laszlo Varga (Dvořák's Cello Concerto), Claudio Arrau (Beethoven's Third Piano Concerto), and Johanna Martzy (Mendelssohn's Violin Concerto).

For its fourth Carnegie Hall program, the Philadelphia Orchestra played Beethoven in a not-too-inspiring concert. Fortunately the program listed the "Leonore" Overture No. 1 and the Second Symphony, in neither of which Eugene Ormandy appeared too imaginatively inclined. Nathan Milstein played the Violin Concerto with all his exceptional skill and elegance but without communicative artistry until half-way through the finale.

To complete the Little Orchestra Society's series on American composers, Aaron Copland appeared in person to conduct his "Music for the Theater" and the two sets of "Old American Songs," with William Warfield as soloist. The program included Schönberg's "Kammer-symphonie," Op. 9, in accordance with Thomas Scherman's enterprising policy of reviving little-known works.

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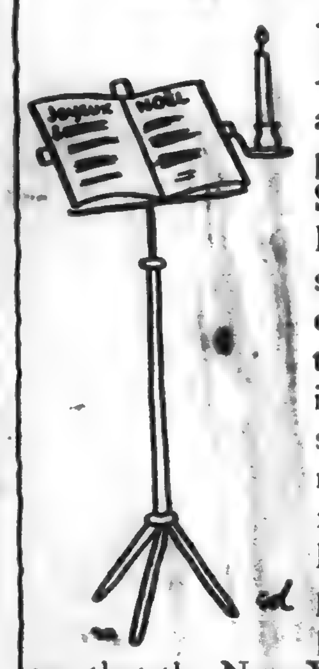

I HAVE always been a moderate admirer of the symphonies of Dmitri Shostakovich, and I have never subscribed wholeheartedly to the theory that oppressive political regimes necessarily produce bad music (there are too many instances in history that seem to prove the exact opposite). But I must say that the New York première of his Symphony No. 11—by the Symphony of the Air, under Leopold Stokowski, at Carnegie Hall last Friday evening—gave me something of a shock. The shock was due not to any remarkable departures from symphonic tradition but simply to the work's abysmal vulgarity—and not the sort of vulgarity that sometimes accompanies robustness but the sort that is found in cheap hack work turned out by the yard for commercial purposes. Like a couple of his previous symphonies, this one purports to illustrate a more or less heroic episode in recent Russian history (in this case, the abortive revolution of 1905), but, unlike the previous ones—notably the Seventh, or "Leningrad," Symphony—it fails to stand up as an interesting piece of music and remains merely a perfunctory, highly tedious, and obviously false tribute to political power. It is full of military drum rolls, bugle calls, and all the other standard appurtenances of the kind of music that attempts to symbolize martial events, but even these lack conviction, and we are left with something that sounds very much like the sound track of a Grade B Hollywood movie devoted to the superficial aspects of revolution or war. The symphony is, in sum, absolute trash, and it indicates a rather terrifying letdown from the skilled and occasionally eloquent writing that one finds even in such a recent Shostakovich work as the Tenth Symphony, which was heard here a few years ago. I don't know, though I can guess, what is happening to Mr. Shostakovich. Whatever it is, it is successfully stifling a talent that was once one of the most striking in contemporary symphonic music. Among other things, the revolutionary fervor that appeared to inspire a great deal of his earlier work has died down, giving place to cynical and insincere cheering over the status quo. In any case, if I were Russia's commissar of music, I should certainly try to keep such compositions from getting out of the country. The Eleventh Symphony is such a clumsy and transparent musical lie that it might cause almost anybody to speculate about the uneasy psychological conditions under which it was written.

IT was quite a week for contemporary music. Two nights earlier, Charles Munch and the Boston Symphony Orchestra came to Carnegie Hall and presented the New York première of Alexei Haieff's Second Symphony. Unlike the symphony by Easley Blackwood that Mr. Munch brought us a couple of weeks ago, this turned out to be the work of a mature composer who knows where he is going, even if it isn't very far, and who is a master of at least the purely technical aspects of his craft. It is a neat composition, with clean contrapuntal lines, and it is full of rather eclectic allusions to romantic music—notably certain turns of phrase that recall the mannerisms, if not the substantial eloquence, of Brahms and Bruckner. These allusions seemed to me to constitute a new departure in the music of Mr. Haieff, which heretofore has tended to reflect the Russo-Parisian, Diaghilev, or *salade-russe* idiom that stems from Stravinsky and Prokofieff. But the new departure is one of style, rather than content, and though I could work up a polite interest in Mr. Haieff's slickness and craftsmanship, I could not find in this new work anything beyond a demonstration of musical ingenuity.

On Friday afternoon, Leonard Bernstein and the New York Philharmonic resuscitated Darius Milhaud's early ballet score "La Création du Monde," which dates from the period when Mr. Milhaud, like many French composers, was interested in exoticism—interested, that is, in writing music in almost any style except his own. In this case, the exoticism was provided by the jazz idiom, which Mr. Milhaud had just discovered and was bent on introducing to Parisian audiences. "La Création du Monde" still stands up as a moderately engaging musical stunt, but on Mr. Bernstein's program it had the misfortune to be followed by George Gershwin's "An American in Paris" and "Rhapsody in Blue." The contrast was pretty damaging to Mr. Milhaud, for Gershwin, though he was at times a rather crude composer, [illegible] wrote honestly and straightforwardly in a style that was native [illegible]—the style of Broadway—and [illegible] he may have come from the wrong side of the tracks musically, there is an authenticity and integrity about his compositions that place them outside the realm [illegible] trickery and make them into genuine expressions of musical feeling.

On Saturday afternoon, Mr. Munch and the Boston Symphony returned to Carnegie Hall with another new work—Symphony [illegible], in E, by Alexander Tcherepnin. It was a long time since I had heard a contemporary symphony in E, or any other definable key, and I found it gratifying that one had been written. Also, I had heard and liked Mr. Tcherepnin's admirably simple and melodious Concerto for Mouth Organ and Orchestra in Venice two years ago, and I was prepared for something pleasant. I was not entirely disappointed. His new symphony was at least disarmingly unpretentious, and while I could find nothing in it that raised my blood pressure, it provided a fairly agreeable twenty minutes of lighthearted entertainment.

ALONG the way, in my pursuit of the contemporary compositions discussed above, I heard a number of really good things that happened to be on the same programs. One was a superb performance of Handel's Concerto for Oboe and String Orchestra, provided by Mr. Munch and the Boston Symphony on Wednesday night. Another was a stirring reading of Brahms' Variations on a Theme by Haydn, given by the same conductor and the same ensemble on Saturday afternoon. But the most interesting, by far, was a performance of the Mendelssohn Violin Concerto on Mr. Bernstein's program, with the Hungarian violinist Johanna Martzy playing the solo part. Miss Martzy is a brilliant violinist and an agreeably scrupulous musical interpreter. She has a flawless technique, a beautiful tone, and a dashing feeling for virtuosity, and I look forward to hearing her again. —WINTHROP SARGEANT

JAZZ CONCERTS

The Secrets of the Past

IT'S not often that a tour de force, [illegible] by coming off badly, accomplishes more than it set out to do. But that's what happened one night last week at

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CHARLES MUNCH à New-York

POUR être devenues coutumières, les visites périodiques de l'Orchestre de Boston et de son chef Charles Münch n'en sont pas moins des événements musicaux de première importance. Il est impossible de concevoir des exécutions orchestrales plus parfaites, des interprétations plus pénétrantes et plus "communicatives" que celles dont nous gratifie à intervalles réguliers Charles Münch, ce musicien supérieurement intelligent, hyper-sensible, doué d'autant de goût que d'habileté et animé d'une fougue indomptable.

Il nous a fait entendre la IIème Symphonie de Schumann avec un entrain, une virtuosité, une lucidité de pensée et une transparence sonore que nous ne sommes pas près d'oublier. De même, la grandiose Symphonie en Ut Majeur de Schubert — l'un des monuments suprêmes de la musique symphonique de tous les temps — fut jouée avec une rare distinction d'âme et d'esprit.

Deux symphonies furent présentées en première audition par M. Münch: l'une par Alexei Haieff — qui n'a pas produit sur nous une impression très profonde, mais que nous aimerions ré-entendre pour mieux la comprendre et l'évaluer. L'autre, par contre, nous a frappé dès le premier abord comme une oeuvre capitale. Il s'agit de la IVème Symphonie en Mi d'Alexandre Tcherepnine, le compositeur russe qui partage son temps entre Paris et Chicago et qui semble avoir écrit cette partition sous le coup d'une véritable "contrainte" artistique, tellement chaque mesure en est plausible ou plutôt inéluctable, tellement chaque phrase est criante d'authenticité expressive et de vitalité.

Ou nous nous trompons fort, ou alors nous sommes en présence de l'un des chefs-d'oeuvre de la musique contemporaine. Nous comptons reparler prochainement et d'une manière plus détaillée de ce magnifique ouvrage et de son remarquable auteur.

Soulignons également une splendide exécution du Concerto pour hautbois de Händel, joué avec des inflexions exquises par M. Gomberg, premier hautbois de l'orchestre. Vraiment, M. Münch gâte son auditoire.

Edgard FEDER

FRANCE-AMERIQUE
12/28/58

Christian Science
Monitor (e)
BOSTON, Mass.
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EC 20 1958

Munch and Stokowski Focus the Spotlight on New Music

By Miles Kastendieck
New York

Three new symphonies in one week recently focused the spotlight on contemporary music quite effectively. With Leopold Stokowski introducing Shostakovitch's Symphony No. 11 with the Symphony of the Air and Charles Munch introducing both Alexei Haieff's Symphony No. 2 and Tcherepnin's Symphony No. 4 with the Boston Symphony, the international aspect of the contemporary musical scene offered interesting facets of expression.

By far the most ambitious undertaking was Shostakovitch's effort to depict the 1905 revolution somewhat programmatically. A descriptive movement entitled "Palace Square" suggests the calm before the storm. There follows the "January 9" Allegro which flares up into warlike proportions. The third movement entitled "Eternal Memory" returns to contemplation. This is interrupted by the graphic "Alarm" and music reminiscent of the "Leningrad" Symphony.

Trumpet Sets Theme

Some kind of cyclic theory runs through the whole concept, indicated primarily by a trumpet theme as well as a recurrent quiet mood established at the beginning. The over-all impression is one of Shostakovitch's typical large-scale writing, somewhat watered down in expressivity. The idea is there, but somehow it does not get free utterance.

As usual, Shostakovitch has written a great deal of effective music: some of it brilliant, most of it skillful. Sometimes it suggests the background for a movie, but it has an identity of its own in spite of its rhetorical nature. That Mr. Stokowski accepted it as an important contemporary work was obvious. It would certainly be difficult to dismiss it in peremptory fashion.

Mr. Haieff's venture in transplanting a piano sonata to an orchestral work appears not to have enhanced the music. Perhaps his attempt to keep the original counterpoint transparent led to skimping his orchestration. The work breaks down into sections which on first hearing do not appear to cohere. The fact that little lingers in the memory a day or so after the performance is perhaps sufficient commentary of the impression it made.

The pleasure created by Mr. Tcherepnin's symphony grows out of its lightness, both in substance and in sound. It might well be designated a "wind symphony" because the woodwinds and brass dominate its orchestration. Through the timbre of these instruments, his modulatory harmonies, and the spaciousness of his effects, Mr. Tcherepnin has achieved a refreshing expression of his ideas. A pleasant busyness, a delightful buoyancy, and a sense of rhythmic urgency give the score atmosphere. Mr. Munch conducted as though all this appealed to him, too.

Bernstein Returns

Leonard Bernstein returned to the Philharmonic on Thanksgiving night to continue his exposition of American music as well as to indulge momentarily in some Vivaldi. In playing Varèse's "Arcana," he dragged out of limbo a 30-year-old score, wondrously made but still quite forbidding except for those who dote on electronic music. The 119 musicians called upon to play it created an extraordinary performance with various kinds of stunning effects.

A week later Mr. Bernstein paid tribute to Aaron Copland by playing his "Music from the Theater" (1925) and his Orchestral Variations, first heard at Tanglewood last summer. Continuing the survey of American Music in the 1920's, his third program listed Gershwin's "American in Paris" and "Rhapsody in Blue," with which he fortunately combined the infrequently heard "Le Creation du Monde" of Milhaud.

Other music heard during this period included Schumann's Fourth Symphony, a splendid performance of Prokofiev's Fifth Symphony, and several Vivaldi concertos for oboe, flute, and piccolo. Among the soloists appearing were Vladimir Ashkenazy (Prokofiev's Second Piano Concerto), Laszlo Varga (Dvořák's Cello Concerto), Claudio Arrau (Beethoven's Third Piano Concerto), and Johanna Martzy (Mendelssohn's Violin Concerto).

For its fourth Carnegie Hall program, the Philadelphia Orchestra played Beethoven in a not-too-inspiring concert. Fortunately the program listed the "Leonore" Overture No. 1 and the Second Symphony, in neither of which Eugene Ormandy appeared too imaginatively inclined. Nathan Milstein played the Violin Concerto with all his exceptional skill and elegance but without communicative artistry until half-way through the finale.

To complete the Little Orchestra Society's series on American composers, Aaron Copland appeared in person to conduct his "Music for the Theater" and the two sets of "Old American Songs," with William Warfield as soloist. The program included Schönberg's "Kammer-symphonie," Op. 9, in accordance with Thomas Scherman's enterprising policy of reviving little-known works.

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82—A THE BOSTON SUNDAY GLOBE—DECEMBER 7, 1958

BSO to Perform Beethoven's Ninth on Dec. 19 and 20

14—A THE BOSTON SUNDAY GLOBE—DECEMBER 14, 1958

Beethoven's Ninth Slated By Symphony

Charles Munch and the Boston Symphony Orchestra will present Beethoven's Ninth Symphony at Symphony Hall Friday afternoon at 2:15 and Saturday evening at 8:30. The chorus will be that of the New England Conservatory, prepared by Lorna Cooke de Varon. Soloists will be Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor, and Giorgio Tozzi, bass. The concerts will begin with Beethoven's "Coriolan" Overture.

Miss Forrester, Canadian contralto, will make her first appearance with the Boston Symphony Orchestra in these concerts. She will be heard again with the orchestra in the following week, on Friday and Saturday, Dec. 26-27, performing the two Mahler song cycles: "Kindertotenlieder" and "Lieder eines fahrenden Gesellen."

Miss Forrester made her New York recital debut at Town Hall Nov. 12, 1956, and made her orchestral debut in February, 1957 with the New York Philharmonic under the direction of Bruno Walter. She has made two European tours and, since her debut in her native Montreal in 1953, has sung numerous recitals and orchestra engagements throughout Canada. Her first appearance in the Boston area was last Summer when she appeared in a lieder recital at the Castle Hill concerts at Ipswich.

The second concert of the season at Sanders Theater, Cambridge, Tuesday at 8:30 p.m., will be conducted by Richard Burgin.

Record Review

Munch and Boston Symphony In Rachmaninoff and Wagner

By CYRUS DURGIN

A pair of spectacular, virtuoso performances of music by widely differing composers is at hand from Charles Munch and the Boston Symphony Orchestra, by way of RCA Victor. The one contains Rachmaninoff's Third Piano Concerto, with Byron Janis as soloist; the other brings two excerpts from Wagner music-dramas—Isolde's Liebestod from "Tristan und Isolde," and Bruennhilde's Immolation Scene from "Goetterdaemmerung"—sung by soprano Eileen Farrell.

★ ★ ★

The power and the sumptuous tone of the Boston Symphony furnish more than instrumental background for the lustrous voice of Miss Farrell, who certainly has power of her own, if not the most intense manner of emotional expression for Wagner. Byron Janis is an ideal soloist for the alternately glowing warmth and blazing brilliance of Rachmaninoff, which he plays most excellently without striving for external effect. In all this music Charles Munch is at his best.

Symphony In New York This Week

The Boston Symphony Orchestra will be away on tour in New York and other cities this week.

An all-Beethoven program is scheduled by music director Charles Munch for the next Symphony Hall concerts, Friday afternoon, Dec. 19, and Saturday evening, Dec. 20. It will consist of the "Coriolan" Overture and the Ninth Symphony. The chorus will be that of the New England Conservatory and the soloists will be Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor, and Giorgio Tozzi, bass.

The second concert in the Tuesday evening series at Sanders Theater, Cambridge, will be Dec. 16. Richard Burgin will conduct Mozart's "Haffner" Symphony; Ernest Bloch's "Schelomo," with the orchestra's first cellist, Samuel Mayes, as soloist, and the Fifth Symphony of Prokofieff.

Herald 12/13/58

MAUREEN FORRESTER, contralto, is one of the soloists with the Boston Symphony Orchestra when Dr. Munch conducts performances of Beethoven's Ninth Symphony at next Friday afternoon and Saturday evening concerts.

Mon. 12/13/58

Maureen Forrester will be contralto soloist in Beethoven's Ninth Symphony with the Boston Symphony Friday afternoon and Saturday night, Dec. 19-20.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

DEC 10 1958

Bender

David Poleri will be tenor soloist with the Boston Symphony in Beethoven's Ninth Symphony on Friday afternoon and Saturday evening, Dec. 19-20.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

DEC 18 1958

LEONTYNE PRICE, gifted American soprano, who will be soloist with Charles Munch and the Boston Symphony Orchestra in the performances of Beethoven's Ninth Symphony at Symphony Hall tomorrow afternoon and Saturday evening.

Music Events This Week

The Boston Symphony Orchestra will be out of town next week, making its second tour of the season, with concerts in New Brunswick, N. J.; Washington, D. C.; Brooklyn, and two concerts in Carnegie Hall, New York.

The second concert in the series at Sanders Theater, Cambridge, will be presented on Tuesday evening, Dec. 16. Richard Burgin, associate conductor of the Boston Symphony Orchestra, will direct the concert and Samuel Mayes, first cellist, will be soloist in a performance of Bloch's "Schelomo." The complete program is as follows: Mozart "Haffner" Symphony No. 35, Bloch "Schelomo" and Prokofieff Symphony No. 5.

The program for the week-end of Dec. 19-20 will include Beethoven's Overture to "Coriolan," Op. 62, and Ninth Symphony, with the New England Conservatory Chorus. Soloists will be Leontyne Price, soprano: Maureen Forrester, contralto: David Poleri, tenor, and Giorgio Tozzi, bass. Charles Munch will conduct.

program includes Hammerklavier

Herald

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

DEC 18 1958

Beethoven's 9th To Be Performed At Symphony Hall

Charles Munch, music director of the Boston Symphony Orchestra, will conduct a performance of Beethoven's Ninth Symphony tomorrow afternoon at 2:15 and Saturday evening at 8:30. Assisting artists will include Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor; and Giorgio Tozzi, bass, with the New England Conservatory Chorus, Lorna Cooke DeVaron, conductor. Dr. Munch will open the program with Bee-

Continued on Page Six

made two European tours and, since her debut in her native Montreal in 1953, has sung numerous recitals and orchestra engagements thorughout Canada. Her first appearance in the Boston area was last summer when she appeared in a lieder recital at the Castle Hill concerts at Ipswich, Mass.

Leontyne Price, soprano, appeared with the Boston Symphony Orchestra in performances of Barber's "Prayers of Kierkegaard" in 1954. She has performed during the past year at a number of the world's major opera houses, including the Vienna Staatsoper, Covent Garden and San Francisco. She has recently been soloist with the Philadelphia Orchestra and the New York Philharmonic.

David Poleri, tenor, appeared with the Boston Symphony Orchestra in a number of performances of Berlioz' "The Damnation of Faust" in 1954 and 1955, and participated in the RCA Victor recording of the work. He was also soloist in Beethoven's Ninth Symphony in 1954.

Giogio Tozzi, leading bass of the Metropolitan Opera Company, appeared with the Boston Symphony Orchestra in 1956 in a performance of Berlioz' "L'Enfance du Christ" and in the Orchestra's recording of the work.

He has been heard in Boston a number of times with the Metropolitan Opera Company.

Herald 12/20/58

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the ninth program of the 78th season in Symphony Hall yesterday afternoon. The soloists were Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor, and Giorgio Tozzi, baritone, with the New England Conservatory Chorus. The program:
Overture to "Coriolan," Op. 62 Beethoven
Symphony No. 9 in D minor, Op. 125 Beethoven

By ROBERT TAYLOR

Orchestra, solists and chorus merged into one yesterday afternoon at Symphony Hall, as they gave themselves up to the titanic spirit of Beethoven's Ninth. It was an exalted performance and a glowing metaphor of the aspirations of the Christmas season.

The personal feeling of Charles Munch's interpretation proved graphic on this occasion. There have been other Ninth Symphonies in which the balance of the detail has seemed more judicious, in which the middle scherzo and the slow movement seemed more neatly weighed against the tumultuous Ode to Joy. Yet for sheer grandeur and intensity of vision, only Koussevitzky's is comparable to the memorable reading that Dr. Munch provided here.

* * *

One does not ordinarily think of Charles Munch's art as passionate. His qualities as a conductor are cerebral; his sense of form, of subtle orchestral nuance, of detached awareness, all lead one to consider him an artist of a decidedly classic cast. Throughout the years, however, he has been developing into a Beethoven interpreter of the first rank. His work has taken on astonishing romantic breadth and subjective fervor. In yesterday's performance he was able to dispense with some of the more orderly and efficient contrasts without sacrificing the design. The Ninth had a coherence, the coherence of blazing insight, rather than the neat, rational order of a tidier and less inspired approach.

Not only was the conducting on this level, however, but the chorus of the New England Conservatory of music appeared to catch fire under the stimulus. It is a notable ensemble anyway (of Lorna Cooke de Varon, who took a bashful but well-merited bow at the close, has trained it by severe traditional standards), and given such a storimly, dramatic and perceptive conducting challenge, the group soared in the paen to human heroism and brotherhood.

The authority and crispness of the attack, the discipline of the sudden releases and the sonorous, bright tonal texture brought the Chorale to radiant dimensions. The chorus worked with a splendid integration and, as young singers, dowered the occasion with a seething vigor that might best be described as combining the infectious amateur's enthusiasm with the cool control of the professional musician.

Moreover the quartet of soloists—Leontyne Price, Maureen Forrester, David Poleri and Giorgio Tozzi — phrased with a rousing, vibrant grasp of style, too. Equally matched with the thundering dynamic forces of the massed ensemble, they contrived to hold their own by sheer authority rather than overwhelming power.

Their voices are not incredibly large (though they are voices of striking range and flexibility), but all four demonstrated a resplendent and lyric musicianship more than adequate to the task at hand. The technical assurance of such fine-spun vocalism created solo passages that dissolved in splendor against the vaunting curve of the choral pattern.

* * *

As for the orchestra—what is there left to say about the orchestra in Beethoven's Ninth? Although the symphony is demonstrably in four movments, the hair-raising effect of its sweeping climax tends to overshadow the instrumentalists. The orchestra responded superbly nevertheless, throughout, I thought; and in the 'Coriolan" overture that launched the concert. The latter was treated with a melodic graciousness that emphasized the plaintive appeal of Coriolanus's mother rather than the truculent conflicts within Coriolanus, himself, but for that reason seemed to belong to the concert hall rather than a stage, and was somehow more persuasive for it.

Next week the Symphony will play on Dec. 26 and 27. Bach's "The Old Year Is Past"; Barber's "Adagio for Strings"; Mahler's "Kindertotenlieder" and "Leider eines fraenden Gesellen"; and Saint-Saens Symphony No. 3 have been scheduled.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

DEC 20 1958

Munch Co

Conservatory Chorus, Capable Soloists Heard

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat, tonight at 8:30, the ninth program of the Friday-Saturday series. Music director Charles Munch conducted Beethoven's "Coriolan" Overture and Ninth Symphony. The New England Conservatory Chorus, prepared by Lorna Cooke de Varon, assisted in the Symphony, together with the following soloists: Leontyne Price, soprano; Maureen Forrester, contralto (Boston debut); David Poleri, tenor, and Giorgio Tozzi, baritone.

By CYRUS DURGIN

All was solemn intent and high purpose in Symphony Hall yesterday afternoon, as Dr. Charles Munch conducted the Boston Symphony Orchestra in a Beethoven program devoted to the "Coriolan" Overture and the Ninth Symphony. Yet, as solemnity need not indicate lack of passion, this concert was among the most arousing of the season thus far. Indeed, the Munch performance of the Ninth Symphony is downright exciting.

From first measure to the last chord, Beethoven's mighty and unique masterwork was charged with super-vitality. Not that it was too loud or always too fast, but it had a high tension. It also had, except in those portions where Beethoven's demands upon instrumentalists and singers made it impossible, a fine clarity and balance, and superb rhythmic flow.

It is doubtful whether even Apollo and St. Cecilia — much less any human musicians or listeners—would ever be in absolute agreement about any given tempo. It is in that matter of tempo, especially, that people are inclined to argue about the interpretive conceptions of Charles Munch.

Hair Too Fast

For my taste, the first movement was just a hair too fast, a little too rushing to establish the detailed sculpture of the movement in all its grandeur. On the other hand, Munch's plunging pace in the scherzo was just right. The slow movement was superb in that it found, at least for my enjoyment, just the right degree of motion whereby the long cantilena sings with utmost beauty and all the little details fall neatly into place.

The finale, however, in its faster pages was a true munchissimo, which is somewhat faster than prestississimo. How orchestra and singers managed, only they can explain, but they did; they kept together and all were heard.

Lorna Cooke de Varon had prepared the New England Conservatory Chorus admirably. This was one of the finest choruses I ever have heard in the Ninth Symphony. There was less, too, of that perennial choral problem: tenors with enough resonance to be heard against the other three voices. These tenors made themselves heard, and if the quality of tone was a bit rough, that may be blamed upon Beethoven. The composer was completely deaf when the Ninth Symphony came into being, and his inward imagination made virtually impossible demands upon human voices in the power, speed and wide range he demanded.

Good Soloists

difficult to find four soloists difficult to find four soloist who can voice their parts rather than shout or scream or screech them. These four did very well. Miss Price and Miss Forrester seemed to have comparatively little trouble; Mr. Poleri was very good except when high notes put a strain upon him; Mr. Tozzi displayed a rugged power and weight of sonority which were pleasing.

The carefully listening ear could detect several comparatively small things which went wrong in the Orchestra, but they were not important in relation to the prevailing majesty and beauty. The Orchestra otherwise performed gorgeously, and not least by any means was the spectacular tympani playing of Everett Firth, so exact and with his drums so perfectly pitched.

The "Coriolan" Overture went just as well, with the same dramatic tension and songful statement of melody. You could note, on the title page of the program, the asterisk next to the Overture which indicates that the Boston Symphony has recorded it. The same will be true, I suspect, when next we hear the Ninth Symphony.

Ovation

With but a short intermission between Overture and Symphony, the concert was over at about 3:45, allowing the Friday subscribers a little extra time for Christmas shopping. Yet they remained long enough, at the end, to give Dr. Munch, the Orchestra, the chorus, soloists and Mrs. de Varon, a spontaneous, enthusiastic and wholly merited ovation.

Next week Miss Forrester will be soloist in Mahler's "Songs on the Death of Children" and "Songs of a Wayfarer." Dr. Munch also will conduct his own transcription of the Bach Chorale Prelude and Chorale, "The Old Year Is Past"; Barber's Adagio for Strings, and the Saint-Saens Third Symphony, in C minor, with E. Power Biggs as organist.

Her 12/10

Beethoven Ninth Symphony To Be Conducted by Munch

When the Boston Symphony returns next week from its trip to New York, Richard Burgin, associate conductor, will direct Bloch's "Schelomo," Mozart's "Haffner" Symphony, and Prokofiev's Symphony No. 5 on Tuesday evening in Sanders Theater, Cambridge. Samuel Mayes will be cello soloist in the "Schelomo."

Charles Munch will conduct the concerts Friday afternoon and Saturday evening, Dec. 19 and 20, in Symphony Hall. The program will include Beethoven's Overture to "Coriolan" and the Ninth Symphony, with the New England Conservatory Chorus.

The soloists will be Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor, and Giorgio Tozzi, bass.

zart's Symphony

OLD SOUTH CHURCH
IN BOSTON

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program includes Hammerklavier

Herald

Morning Globe
BOSTON, Mass.
Independent
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Hair Too Fast

For my taste, the first movement was just a hair too fast, a little too rushing to establish the detailed sculpture of the movement in all its grandeur. On the other hand, Munch's plunging pace in the scherzo was just right. The slow movement was superb in that it found, at least for my enjoyment, just the right degree of motion whereby the long cantilena sings with utmost beauty and all the little details fall neatly into place.

The finale, however, in its faster pages was a true munchissimo, which is somewhat faster than prestississimo. How orchestra and singers managed, only they can explain, but they did; they kept together and all were heard.

Lorna Cooke de Varon had prepared the New England Conservatory Chorus admirably. This was one of the finest choruses I ever have heard in the Ninth Symphony. There was less, too, of that perennial choral problem: tenors with enough resonance to be heard against the other three voices. These tenors made themselves heard, and if the quality of tone was a bit rough, that may be blamed upon Beethoven. The composer was completely deaf when the Ninth Symphony came into being, and his inward imagination made virtually impossible demands upon human voices in the power, speed and wide range he demanded.

Good Soloists

difficult to find four soloists difficult to find four soloist who can voice their parts rather than shout or scream or screech them. These four did very well. Miss Price and Miss Forrester seemed to have comparatively little trouble; Mr. Poleri was very good except when high notes put a strain upon him; Mr. Tozzi displayed a rugged power and weight of sonority which were pleasing.

The carefully listening ear could detect several comparatively small things which went wrong in the Orchestra, but they were not important in relation to the prevailing majesty and beauty. The Orchestra otherwise performed gorgeously, and not least by any means was the spectacular tympani playing of Everett Firth, so exact and with his drums so perfectly pitched.

The "Coriolan" Overture went just as well, with the same dramatic tension and songful statement of melody. You could note, on the title page of the program, the asterisk next to the Overture which indicates that the Boston Symphony has recorded it. The same will be true, I suspect, when next we hear the Ninth Symphony.

Ovation

With but a short intermission between Overture and Symphony, the concert was over at about 3:45, allowing the Friday subscribers a little extra time for Christmas shopping. Yet they remained long enough, at the end, to give Dr. Munch, the Orchestra, the chorus, soloists and Mrs. de Varon, a spontaneous, enthusiastic and wholly merited ovation.

Next week Miss Forrester will be soloist in Mahler's "Songs on the Death of Children" and "Songs of a Wayfarer." Dr. Munch also will conduct his own transcription of the Bach Chorale Prelude and Chorale, "The Old Year Is Past"; Barber's Adagio for Strings, and the Saint-Saens Third Symphony, in C minor, with E. Power Biggs as organist.

Continued from Page One

thoven's Overture to "Coriolan." Op. 62.

Maureen Forrester, the Canadian contralto, will make her first appearance with the Boston Symphony Orchtstra in these concerts. She will be heard again with the Orchestra in the following week, on Friday and Saturday, December 26-27, performing the two Mahler song cycles: "Kindertotenlieder" and "Lieder eines fahrenden Gesellen." Miss Forrester made her New York recital debut at Town Hall on November 12, 1956, and made her orchestral debut in February 1957 with the New York Philharmonic under the direction of Bruno Walter. She has made two European tours and, since her debut in her native Montreal in 1953, has sung numerous recitals and orchestra engagements thorughout Canada. Her first appearance in the Boston area was last summer when she appeared in a lieder recital at the Castle Hill concerts at Ipswich, Mass.

Leontyne Price, soprano, appeared with the Boston Symphony Orchestra in performances of Barber's "Prayers of Kierkegaard" in 1954. She has performed during the past year at a number of the world's major opera houses, including the Vienna Staatsoper, Covent Garden and San Francisco. She has recently been soloist with the Philadelphia Orchestra and the New York Philharmonic.

David Poleri, tenor, appeared with the Boston Symphony Orchestra in a number of performances of Berlioz' "The Damnation of Faust" in 1954 and 1955, and participated in the RCA Victor recording of the work. He was also soloist in Beethoven's Ninth Symphony in 1954.

Giogio Tozzi, leading bass of the Metropolitan Opera Company, appeared with the Boston Symphony Orchestra in 1956 in a performance of Berlioz' "L'Enfance du Christ" and in the Orchestra's recording of the work.

He has been heard in Boston a number of times with the Metropolitan Opera Company.

Herald 12/20/58

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the ninth program of the 78th season in Symphony Hall yesterday afternoon. The soloists were Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor, and Giorgio Tozzi, baritone, with the New England Conservatory Chorus. The program:
Overture to "Coriolan," Op. 62 Beethoven
Symphony No. 9 in D minor, Op. 125 Beethoven

By ROBERT TAYLOR

Orchestra, solists and chorus merged into one yesterday afternoon at Symphony Hall, as they gave themselves up to the titanic spirit of Beethoven's Ninth. It was an exalted performance and a glowing metaphor of the aspirations of the Christmas season.

The personal feeling of Charles Munch's interpretation proved graphic on this occasion. There have been other Ninth Symphonies in which the balance of the detail has seemed more judicious, in which the middle scherzo and the slow movement seemed more neatly weighed against the tumultuous Ode to Joy. Yet for sheer grandeur and intensity of vision, only Koussevitzky's is comparable to the memorable reading that Dr. Munch provided here.

* * *

One does not ordinarily think of Charles Munch's art as passionate. His qualities as a conductor are cerebral; his sense of form, of subtle orchestral nuance, of detached awareness, all lead one to consider him an artist of a decidedly classic cast. Throughout the years, however, he has been developing into a Beethoven interpreter of the first rank. His work has taken on astonishing romantic breadth and subjective fervor. In yesterday's performance he was able to dispense with some of the more orderly and efficient contrasts without sacrificing the design. The Ninth had a coherence, the coherence of blazing insight, rather than the neat, rational order of a tidier and less inspired approach.

Not only was the conducting on this level, however, but the chorus of the New England Conservatory of music appeared to catch fire under the stimulus. It is a notable ensemble anyway (of Lorna Cooke de Varon, who took a bashful but well-merited bow at the close, has trained it by severe traditional standards), and given such a storimly, dramatic and perceptive conducting challenge, the group soared in the paen to human heroism and brotherhood.

The authority and crispness of the attack, the discipline of the sudden releases and the sonorous, bright tonal texture brought the Chorale to radiant dimensions. The chorus worked with a splendid integration and, as young singers, dowered the occasion with a seething vigor that might best be described as combining the infectious amateur's enthusiasm with the cool control of the professional musician.

Moreover the quartet of soloists—Leontyne Price, Maureen Forrester, David Poleri and Giorgio Tozzi — phrased with a rousing, vibrant grasp of style, too. Equally matched with the thundering dynamic forces of the massed ensemble, they contrived to hold their own by sheer authority rather than overwhelming power.

Their voices are not incredibly large (though they are voices of striking range and flexibility), but all four demonstrated a resplendent and lyric musicianship more than adequate to the task at hand. The technical assurance of such fine-spun vocalism created solo passages that dissolved in splendor against the vaunting curve of the choral pattern.

* * *

As for the orchestra—what is there left to say about the orchestra in Beethoven's Ninth? Although the symphony is demonstrably in four movments, the hair-raising effect of its sweeping climax tends to overshadow the instrumentalists. The orchestra responded superbly nevertheless, throughout, I thought; and in the 'Coriolan" overture that launched the concert. The latter was treated with a melodic graciousness that emphasized the plaintive appeal of Coriolanus's mother rather than the truculent conflicts within Coriolanus, himself, but for that reason seemed to belong to the concert hall rather than a stage, and was somehow more persuasive for it.

Next week the Symphony will play on Dec. 26 and 27. Bach's "The Old Year Is Past"; Barber's "Adagio for Strings"; Mahler's "Kindertotenlieder" and "Leider eines fraenden Gesellen"; and Saint-Saens Symphony No. 3 have been scheduled.

Her. 12/10

Beethoven Ninth Symphony To Be Conducted by Munch

When the Boston Symphony returns next week from its trip to New York, Richard Burgin, associate conductor, will direct Bloch's "Schelomo," Mozart's "Haffner" Symphony, and Prokofiev's Symphony No. 5 on Tuesday evening in Sanders Theater, Cambridge. Samuel Mayes will be cello soloist in the "Schelomo."

Charles Munch will conduct the concerts Friday afternoon and Saturday evening, Dec. 19 and 20, in Symphony Hall. The program will include Beethoven's Overture to "Coriolan" and the Ninth Symphony, with the New England Conservatory Chorus.

The soloists will be Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor, and Giorgio Tozzi, bass.

zart's Symphony No. 10 K. 183

19a

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

DEC 25 1958

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO PERFORMS BEETHOVEN'S NINTH

Beethoven's Ninth Symphony, which is usually offered as the valedictory of the Symphony season, was pressed into service as the holiday presentation this year.

At first blush this seems perfectly in accord with the natural fitness of things. The choral movement, though the most secular of music, is after all an apostrophe to joy and joy is certainly the seasonal motif. But on further reflection I wonder whether the Ninth adequately fits the purpose. This Symphony runs the widest range of moods, commencing in brooding mysteriousness in that tremendous first movement, continuing in fierce declamation in the headlong scherzo and achieving heights of almost unearthly serenity in the sublime adagio. Joyousness comes only with the choral movement. However, as I have had occasion to suggest before in these pages, I am one of those who feel that the argument of the choral movement by no means measures up to those which precede it. Hence, it follows, not only is the element of joyousness severely conditioned by the other aspects of the Symphony, but that element is per se of a lower order of realization than the remainder of the work.

Whether it was by the logic of such abstractions, or whether it was the result of the performance itself Saturday night, or a combination of both, I canont say, but here was one listener who did not leave the hall in a condition of holiday exaltation. The orchestra has been, and in fact almost always is, in better form. The clarinets for the second time this season in the slow movement were painfully out of tune, and there were sufficient clinkers to fill a nice hearth.

As for Mr. Munch's formulation of Beethoven's Ninth, it has also been previously suggested here that my admiration for the same is not overburdened with extravagance. There come immediately to mind the blinding speed with which he negotiates the passage work in the first movement and drives through the scherzo at the price of clarity, the inexcusable pause at the end of the Adagio which destroys the stupefying effect of that shattering discord that opens the Finale, and the implausible manner with which the orchestral recitative unfolds in that movement. The time has come for a sabbatical in which to make an agonizing reappraisal of his conception of this great masterpiece.

The vocal performers included Leontyne Price, soprano, Maureen Forrester, contralto, Giorgi Tozzi, bass, and David Poleri, tenor. The Chorus was that of the New England Conservatory, Lorna Cooke DeVaron, conductor. The quartet of soloists was a cut above the quality of the usual singers appearing in Boston Symphony Orchestra chorale works. Miss Price has a magnificent voice, which she employed to stunning effect in her great moment prior to the Coda, and Mr. Tozzi was likewise impressive in his high point, the opening vocal recitative. Miss Forrester's role was restricted largely to ensemble work, in which she was excellent throughout. As for Mr. Poleri's tenor, it sobs rather too much for my taste. The New England Conservatory Chorus is as fine as there is in this community of well-trained, dedicated and experienced choruses. But Beethoven in this work rendered no favors to choristers, and these good young people had little alternative but to strain and yelp along as well as they could given the insuperable odds imposed on them by the composer. For effort and execution they deserve a whack at something more rewarding, and one gathers that this will be forthcoming in the guise of the Berlioz Requiem next April.

This week Miss Forrester will again be soloist in Mahler's "Kindertotenlieder" and "Lieder eines fahrenden Gesellen." Mr. Munch will open the program with Bach's Chorale Prelude and Chorale, "The Old Year Is Past," and Barber's Adagio for Strings, and conclude with Saint-Saens' 3rd Symphony.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

DEC 20 1958

Beethoven Ninth at Symphony

11-5

Schiller's 'Ode to Joy' Adds Luster to Season

By Harold Rogers

Schiller's "Ode to Joy" is good for lifting the spirits at any time of the year, but there is no better season than Christmas for men to lift their voices with the poet as he sings:

Oh friends, no longer these
tones of sadness!
Rather sing a song of sharing
and of gladness!
Oh Joy, we hail Thee!

And while we're singing, an ode to Beethoven would not be out of the question, praising him for his choice of the "Ode to Joy" for the final movement of his final symphony, the Ninth. We are never long without the Ninth. Even though it takes a bit of doing, it's not like producing a full-scale oratorio; and for that, too, we can be grateful, or we'd not hear it so often.

Beethoven devised a simple tune for the Ode, so simple that Louis Spohr back in 1861 was compelled to call the Finale "so ugly, in such bad taste, and in the conception of Schiller's Ode so cheap" that he couldn't understand how such a genius as Beethoven could write it down.

And Philip Hale, writing in 1899, said that the Finale was to him "for the most part dull and ugly." After referring to "the unspeakable cheapness of the chief tune," he asks: "Do you believe way down in the bottom of your heart that if this music had been written by Mr. John L. Tarbox, now living in Sandown, N.H., any conductor here or in Europe could be persuaded to put it in rehearsal?"

* * *

Well, perhaps Mr. Hale was right. But the music wasn't written by Mr. Tarbox, and Beethoven may have sensed in his heart of hearts that this tune, stated in a simplicity that belongs to the people, would sing its way down the centuries in the hearts of mankind. There are few hymn books that do not include the tune among their pages.

While strumming a lyre in praise, let us strike off a strophe in honor of Charles Munch, who chose the Ninth for the Boston Symphony's Christmas concerts this year. And let us strum an antistrophe for the superb choral singing by the New England Conservatory Chorus, trained, as always, to a fine precision by their conductor, Lorna Cooke de Varon, and responding, as usual, to the firm decision of Dr. Munch.

While listening to the performance yesterday afternoon in Symphony Hall, however, one felt it unfortunate that Beethoven did not provide at least a phrase or two for the display of the contralto. Maureen Forrester, a Canadian hailed as the logical successor to Kathleen Ferrier, was making her Boston debut. Beethoven chose to feature the male soloists—in these performances David Poleri, tenor, and Giorgio Tozzi, baritone, both of whom launched ringing, stentorian tones.

* * *

But Beethoven also coupled the soprano and contralto voices in a liquid passage of vocal abandon, and here Leontyne Price's soprano added its richness to Miss Forrester's singing. An appraisal of Miss Forrester's art must wait until next week when she will do two of Mahler's song cycles with the orchestra—"Kindertotenlieder" and "Lieder eines fahrenden Gesellen."

The program this week is not long. It begins with Beethoven's "Coriolan" Overture, and after a short intermission concludes with the Ninth. Just an hour and 20 minutes. In Europe the Ninth is considered weighty enough to hold a program alone. Short programs, if powerful, are sweet.

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American (e)
BOSTON, Mass.
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DEC 13 1958

Canadian Contralto With Symphony

Charles Munch, music director of the Boston Symphony Orchestra, will conduct a performance of Beethoven's Ninth Symphony on Friday afternoon at 2:15 and Saturday evening at 8:30.

Assisting artists will include Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor; and Giorgio Tozzi, bass, with the New England Conservatory chorus, Lorna Cooke DeVaron, conductor Dr. Munch will open the program with Beethoven's Overture to "Coriolan," Op. 62.

Maureen Forrester, the Canadian contralto, will make her first appearance with the Boston Symphony in these concerts. She will be heard again with the orchestra in the following week, on Friday and Saturday, Dec. 26-27, performing the two Mahler song cycles. "Kindertotenlieder" and "Lieder eines fahrenden Gesellen."

Globe 12/21/58

Maureen Forrester Soloist At Symphony in Mahler Songs

Maureen Forrester, the young Canadian contralto, will be soloist with the Boston Symphony Orchestra, Friday at 2:15 and Saturday at 8:30, in two song-cycles by Gustav Mahler: "Songs on the Death of Children" and "Songs of a Wayfarer." The former has not been heard at these concerts before.

Dr. Munch will conduct on the same program his salute to the season, his own transcription of the Bach Chorale Prelude and Chorale, "The Old Years Is Past"; Barber's Adagio for Strings, and the Symphony No. 3, in C minor by Saint-Saens. E. Power Biggs will be organist.

Dr. Munch will leave for his Winter vaction in France after these concerts, to return for those of Feb. 6 and 7.

The fourth concert of the Tuesday evening series, Dec. 23, Symphony Hall at 8:30, will be conducted by Richard Burgin. He will present Vaughan Williams' Fantasia on a Theme by Thomas Tallis; Bloch's "Schelomo," with Samuel Mayes as cello soloist, and Prokofieff's Fifth Symphony.

Monitor 12/16/58

Debut Set For Miss Forrester

Charles Munch, music director of the Boston Symphony, will conduct performances of Beethoven's Ninth Symphony on Friday afternoon at 2:15 and Saturday evening at 8:30. Assisting artists will include Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor, and Giorgio Tozzi, bass, with the New England Conservatory Chorus, of which Lorna Cooke DeVaron is conductor. Dr. Munch will open the program with Beethoven's Overture to "Coriolan," Op. 62.

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Miss Forrester made her New York recital debut at Town Hall on Nov. 12, 1956, and made her orchestral debut in February, 1957, with the New York Philharmonic under the direction of Bruno Walter. She has made two European tours and, since her debut in her native Montreal in 1953, has sung numerous recitals and orchestra engagements throughout Canada. Her first appearance in the Boston area was last summer when she appeared in a lieder recital at the Castle Hill concerts at Ipswich, Mass.

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BOSTON, Mass.
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DEC 16 1958

Debut Set For Miss Forrester

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

DEC 21 1958

Maureen Forrester Soloist With Symphony This Week

Maureen Forrester, the young Canadian contralto, will appear with the Boston Symphony Orchestra in the tenth pair of Friday afternoon and Saturday evening concerts at 2:15 and at 8:30. She will be soloist in two song cycles by Gustav Mahler, "Kindertotenlieder" ("Songs on the Death of Children") and "Lieder eines fahrenden Gesellen" ("Songs of a Wayfarer").

Charles Munch, the Orchestra's Musical Director, will open the program with an arrangement of Bach's Chorale Prelude and Chorale, "The Old Year Is Past." This will be followed by the Adagio for Strings by Samuel Barber, which was last performed by the Orchestra under Charles Munch at the historic concert in the Cathedral at Chartres during the European tour in 1956. The first half of the concert will close with the first performance at these concerts of Mahler's "Kindertotenlieder" with Maureen Forrester. The second half will open with Mahler's "Lider eines fahrenden Gesellen." Miss Forrester will again be soloist. Dr. Munch will close the concert with the Symphony No. 3 in C minor by Saint-Saens, known as the "Organ Symphony. E. Power Biggs will be soloist.

Following these concerts Dr. Munch will leave for France for his mid-winter vacation. Robert Shaw will conduct for two weeks (the Friday and Saturday concerts on Jan. 2-3 and 9-10) and the concerts of the tour that follows Pierre Monteux will conduct on Jan. 23-24 and Sir John Barbirolli on Jan. 30-31. Charles Munch will return for the concerts of Feb. 6 and 7.

The fourth concert of the Tuesday evening series on Tuesday night at 8:30 will be conducted by Richard Burgin. The program will be Vaughan Williams' Fantasia on a Theme by Thomas Tallis; Bloch's "Schelomo" (Solomon), Samuel Mayes, first cellist of the Boston Symphony, soloist; and Prokofieff's Symphony No. 5.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

DEC 27 1958

Music

Forrester, Biggs, Solo With Boston Symphony

By ALFRED W. BURKE

BOSTON—The writings of Bach, Barber, Mahler and Saint-Saens made up yesterday's concert by the Boston Symphony orchestra. Dr. Charles Munch conducted and the guest artists were Maureen Forrester, contralto and E. Power Biggs, organist.

From such a variety of composers unfolded not only a musical event of unusual interest but also one of outstanding artistic proportions. The entire affair was one that held the interest of the audience which was treated to moments of tonal beauty, technical skill of high order and even a touch of excitement.

Dr. Munch as expected, was a giant on the podium. His reading of the Saint-Saens "Symphony No. 3 in C minor" (with organ) was one of movement in cadence, a truly wonderful timing of color and effects in both Mahler groups, "Kindertotenlieder" and "Lieder eines fahrenden Gesellen" and of course just the right approach to the Barber "Adagio for Strings".

Possibly Dr. Munch might have done slightly more with the first of the mentioned cycles. The problem of voice, and a knowledge of the possibilities and limitations, could clear this item to a point where this grand man and great musician could complete his list of conquests.

On the other hand, it could be possible that he recognized the fact that Miss Forrester was not at her best in this group. Her attempt to interpret this dark and unhappy mood was hindered by a too well controlled technique. Color through technique enables the singer to realize the freedom of fine singing while bringing to light the meaning of the music.

IN THE SECOND GROUP, apparently more to her liking and freedom of style, she offered her listeners a voice of warmth, ample range and size, the latter proving beyond the shadow of a doubt her right to the place she occupies in the field of concert singing.

She is the possessor of a voice of lovely quality and one that is apparently capable of Lieder and Art song throughout the standard repertoire. She was well received and was sufficiently gracious to share her achievements with the conductor and members of the orchestra.

Little need be said about Mr. Biggs. His talents are well known. For the benefit of those who might not be fully acquainted with his musical accomplishments in the past, he certainly proved that though the Saint-Saens has only a few choice morsels for the soloist there is much that can develop.

In the entire work there are only a few changes, and these are limited to chords that round out the overall picture and structure of the music. With this in mind, and the simplicity of effect in his approach, the organist provided yeoman service to this music.

Earlier in the program, he scored completely with the Bach Chorale Prelude and Chorale, "The Old Year Is Past". Many types of music are his forte, but in regards to the Bach, the listener would be safe in describing this part of the program as one of his better feats.

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DEC 13 1958

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Assisting artists will include Leontyne Price, soprano; Maureen Forrester, contralto; David Poleri, tenor; and Giorgio Tozzi, bass, with the New England Conservatory chorus, Lorna Cooke DeVaron, conductor Dr. Munch will open the program with Beethoven's Overture to "Coriolan," Op. 62.

Maureen Forrester, the Canadian contralto, will make her first appearance with the Boston Symphony in these concerts. She will be heard again with the orchestra in the following week, on Friday and Saturday, Dec. 26-27, performing the two Mahler song cycles. "Kindertotenlieder" and "Lieder eines fahrenden Gesellen."

Monitor 12/16/58

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BOSTON, Mass.
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DEC 21 1958

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Globe 12/21/58

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Dr. Munch will conduct on the same program his salute to the season, his own transcription of the Bach Chorale Prelude and Chorale, "The Old Years Is Past"; Barber's Adagio for Strings, and the Symphony No. 3, in C minor by Saint-Saens. E. Power Biggs will be organist.

Dr. Munch will leave for his Winter vaction in France after these concerts, to return for those of Feb. 6 and 7.

The fourth concert of the Tuesday evening series, Dec. 23, Symphony Hall at 8:30, will be conducted by Richard Burgin. He will present Vaughan Williams' Fantasia on a Theme by Thomas Tallis; Bloch's "Schelomo," with Samuel Mayes as cello soloist, and Prokofieff's Fifth Symphony.

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DEC 27 1958

Music

Forrester, Biggs, Solo With Boston Symphony

By ALFRED W. BURKE

BOSTON—The writings of Bach, Barber, Mahler and Saint-Saens made up yesterday's concert by the Boston Symphony orchestra. Dr. Charles Munch conducted and the guest artists were Maureen Forrester, contralto and E. Power Biggs, organist.

From such a variety of composers unfolded not only a musical event of unusual interest but also one of outstanding artistic proportions. The entire affair was one that held the interest of the audience which was treated to moments of tonal beauty, technical skill of high order and even a touch of excitement.

Dr. Munch as expected, was a giant on the podium. His reading of the Saint-Saens "Symphony No. 3 in C minor" (with organ) was one of movement in cadence, a truly wonderful timing of color and effects in both Mahler groups, "Kindertotenlieder" and "Lieder eines fahrenden Gesellen" and of course just the right approach to the Barber "Adagio for Strings".

Possibly Dr. Munch might have done slightly more with the first of the mentioned cycles. The problem of voice, and a knowledge of the possibilities and limitations, could clear this item to a point where this grand man and great musician could complete his list of conquests.

On the other hand, it could be possible that he recognized the fact that Miss Forrester was not at her best in this group. Her attempt to interpret this dark and unhappy mood was hindered by a too well controlled technique. Color through technique enables the singer to realize the freedom of fine singing while bringing to light the meaning of the music.

IN THE SECOND GROUP, apparently more to her liking and freedom of style, she offered her listeners a voice of warmth, ample range and size, the latter proving beyond the shadow of a doubt her right to the place she occupies in the field of concert singing.

She is the possessor of a voice of lovely quality and one that is apparently capable of Lieder and Art song throughout the standard repertoire. She was well received and was sufficiently gracious to share her achievements with the conductor and members of the orchestra.

Little need be said about Mr. Biggs. His talents are well known. For the benefit of those who might not be fully acquainted with his musical accomplishments in the past, he certainly proved that though the Saint-Saens has only a few choice morsels for the soloist there is much that can develop.

In the entire work there are only a few changes, and these are limited to chords that round out the overall picture and structure of the music. With this in mind, and the simplicity of effect in his approach, the organist provided yeoman service to this music.

Earlier in the program, he scored completely with the Bach Chorale Prelude and Chorale, "The Old Year Is Past". Many types of music are his forte, but in regards to the Bach, the listener would be safe in describing this part of the program as one of his better feats.

Music LOWELL SUN

St. Margaret's Girls Glee Club A Fine Unit

By ALFRED W. BURKE

LOWELL—Every Wednesday evening one of the most active group's among the younger sets of musicians in the city holds a rehearsal session at St. Margaret's club house. This vocal ensemble, St. Margaret's Girls Glee club, lists in its membership students from Lowell high school, Keith hall and Notre Dame academy.

The organization is under the direction of the Sisters of Charity of Nazareth, Rev. Sr. Jane Elizabeth, SCN, supervisor. Accompanist for this year is Miss Barbara Thibault, a junior at Keith hall.

There has been marked accomplishment in the work produced by the members of the chorus. Singing at various affairs and taking time from their own activities, this group of young people has added much in the way of art and culture to the community.

Among the members of the club are, Patricia Baxter, Carol Connelly, Anne Campbell, Mary Campbell, Catherine Coakley, Kathleen Cryan, Judy Dunn, Patricia Dunn, Mary Emerson, Barbara Emerson, Katherine Erwin, Sharon Gibson.

Carol Gibson, Cathy Havey, Mary Janocha, Janice Lavoie, Patricia Legrand, Mary Lynch, Maureen MacNicholl, Barbara Manseau, Maura Martin, Eleanor Miron, Marie McCarthy, Anne McDonough, Dorothy McGrath, Theresa Muldoon, Jacqueline Norton.

Geraldine O'Brien, Andrea Panas, Sophie Panas, Mary Sargent, Carol Sullivan, Donna Sullivan, Frances Shaffer, Mary Sharkey, Judy Redding, Priscilla Reidy, Xandra Winnis, Dianne Polardy, Janet Perry, Josephine Freitas, Carol Longtin, Rosemary Lagana, Carol Mulvey, Joyce Fontaine, Sheila Vaughan, Marilyn Geoffroy, Diane Paradis.

The women's group of bell ringers from the Eliot Presbyterian church presented a fine program of Christmas music at the Tewksbury State hospital. The group has added much to the local musical scene and has been heard to advantage on several occasions. The members include, Miss Katherine Gingras, Miss Effie Gingras, Mrs. Mary Gouveia, Miss Eleanor MacDonald and Mrs. J. Donald Adams. Their program of carols was well received.

THE TALENTED YOUNG CANADIAN contralto, Maureen Forrester, will be heard with the Boston Symphony orchestra next week in the 10th pair of Friday and Saturday evening concerts. She will be the soloist in two song cycles by Gustav Mahler, "Kindertotenlieder" (Songs on the Death of Children) and "Lieder eines fahrenden Gesellen" (Songs of a Wayfarer).

Dr. Charles Munch will conduct and he will open the program with an arrangement of Bach's "Chorale Prelude and Chorale", "The Old Year Is Past". This will be followed by the "Adagio for Strings", by Samuel Barber, which was last performed by the orchestra under Dr. Munch at the historic concert in the Cathedral at Chartres during the European tour in 1956.

The first half of the concert will close with the first performance of Mahler's "Kindertotenlieder" with Maureen Forrester. She will be the soloist in Mahler's "Lieder eines Fahrenden Gesellen." The program will close with the "Symphony No. 3 in C Minor" by Saint-Saens, known as the "Organ" Symphony. E. Power Biggs will be the soloist.

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DEC 23 1958

Music and Musicians

Charles Munch, music director of the Boston Symphony Orchestra, has invited the organist, E. Power Biggs, to open the orchestra's concerts of Friday afternoon at 2:15 and Saturday evening at 8:30. Mr. Biggs will perform the Bach Chorale Prelude, "The Old Year Is Past," and will then be joined by the orchestra to perform the chorale melody. Mr. Biggs will also perform the organ solo in the Saint-Saëns Symphony No. 3 in C minor which closes the program.

The complete Friday-Saturday program is as follows: Bach's Chorale Prelude and Chorale, "The Old Year Is Past"; Barber's Adagio for Strings; Mahler's "Songs on the Death of Children" and "Songs of a Wayfarer" (Soloist, Maureen Forrester, contralto); Saint-Saëns' Symphony No. 3 in C minor, Op. 78.

* * *

Showhouse Renovations

Extensive renovations began yesterday on the Massachusetts Avenue premises (formerly known as the Fine Arts Theater) that will house the Opera Group's attractions, according to Sarah Caldwell, artistic director.

When the audience files in for the opening night of "La Bohème" on Jan. 26, it will behold environs on which a complete face-lifting job has been done. Auditorium, lobby, and entranceway are being painted in colors both restful and inviting to the eyes. The facade will have a different look; the floors are getting a new treatment. The auditorium will have new lighting and design. A recovering of the seats will enhance the decorative effect. A new pit is being built.

The committee working on this renovating process includes Constantin Hertzoff, architect; Francis Sidlauskas, William Morris Hunt, and Nelson W. Aldrich. Miss Caldwell hopes to announce a new name for the theater within a week.

* * *

I Musici for MIT

I Musici, an Italian chamber orchestra, will give the third MIT Humanities Series concert this season at Kresge Auditorium on Thursday evening, Jan. 15, at 8:30. The 12-piece group, which performs without a conductor, will give the following program:

Concerto in C minor, Concerto in B-flat major, and Concerto Grosso in A minor, Op. 3, No. 8—all by Vivaldi; and Suite for Violin and Strings by Remy Principe, and "Sonar per Musici," a Concerto for Strings by Ennio Porrino.

Both works to be played in the second part of the concert were composed by contemporary Italian musicians specifically for I Musici. Remy Principle is chief violin instructor at the Santa Cecilia Conservatory in Rome, and Ennio Porrino is director of the Music Conservatory of Cagliari.

The virtuosi known as I Musici ("The Musicians") chose that name partly because of the voluntary basis on which the group was created, and also because of their enthusiasm for the spirit of the music of 17th and 18th century Italy, when "professionalism" in music had no significance.

Tickets for this concert may be reserved through the MIT Music Office, Room 14-N236, Ext. 3210.

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26 B Boston Traveler, Tuesday, Dec. 23, 1958

Canadian Contralto At Symphony

Maureen Forrester, young Canadian contralto, will appear with the Boston Symphony Orchestra in the Friday afternoon and Saturday evening concerts.

She will be soloist in two song cycles by Gustav Mahler, "Kindertotenlieder" ("Songs on the Death of Children") and "Lieder eines fahrenden Gesellen" ("Songs of a Wayfarer").

Charles Munch, the Orchestra's Music Director, will open the program with an arrangement of Bach's Chorale Prelude and Chorale, "The Old Year Is Past."

This will be followed by the Adagio for Strings by Samuel Barber, which was last performed by the Orchestra under Charles Munch at the historic concert in the Cathedral at Chartres during the European tour in 1956.

Dr. Munch will close the concert with the Symphony No. 3 in C minor by Saint-Saens, known as the "Organ" Symphony. E. Power Biggs will be solist.

Following these concerts Dr. Munch will leave for France for his mid-winter vacation. Robert Shaw will conduct for two weeks (the Friday and Saturday concerts on January 2-3 and 9-10) and the concerts of the tour that follows.

Pierre Monteux will conduct on January 23-24 and Sir John Barbirolli on January 30-31. Charles Munch will return for the concerts of February 6 and 7.

The fourth concert of the Tuesday evening series tonight at 8:30 will be conducted by Richard Burgin. The program will be Vaughan Williams' Fantasia on a Theme by Thomas Tallis; Bloch's "Schelomo" (Solomon), Samuel Mayes, first cellist of the Boston Symphony, solist; and Prokofieff's Symphony No. 5.

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FRANCE AMERIQUE

11 Janvier 1959

CHARLES MUNCH au Nouvel An de Boston

PARTI passer les fêtes du Nouvel An et un mois de vacances en France, M. Münch a avancé d'une semaine l'audition traditionnelle de sa transcription du Prélude et Chorale de Bach: *Le vieil an est passé.* La nouveauté, cette année, fut que le prélude en fut joué à l'orgue par M. Power-Biggs, l'orchestre n'entrant que pour le second mouvement. Pour éviter des applaudissements — incongrus après une oeuvre aussi solennelle, quasi-religieuse — M. Münch resta la baguette en l'air quelques secondes, avant d'attaquer l'Adagio pour cordes, de Barber, que les cordes de la Symphonie jouèrent avec un velouté, une sonorité admirables.

Pour la première fois à ces concerts, M. Münch avait mis au programme les *Kindertotenlieder* — intensément élégiaques — de Gustav Mahler, magistralement interprétées par Maureen Forrester. Que voilà une magnifique voix dont l'artiste se sert avec intelligence, une sensibilité profonde et un art incomparable. Les mêmes qualificatifs s'appliquent à son interprétation des *Chants du Voyageur,* du même Mahler, dont Mlle Forrester fit brillamment ressortir la nostalgie qui n'empêche pas d'admirer et faire ressortir les beautés, la joie de la Nature. C'est même une des rares fois que, pour nous, ces contrastes furent tellement remarquables.

Enfin, pour l'apothéose de ce concert — "Père-Noël" Münch nous a véritablement gâtés! — la Symphonie avec orgue, de Saint-Saëns. Encore une rareté, et c'est bien dommage, surtout dans l'interprétation dynamique et fouillée que nous en donne l'Orchestre symphonique de Boston sous la baguette de Münch. Dirigeant sans partition, le Maître est merveille à voir, tour à tour en extase, encourageant, remerciant ses virtuoses d'un sourire béat, les menant à un train qui semble d'enfer dans un allegro "moderato" auquel il donne ainsi plus de force, de vie, de caractère. Les passages lents sont chantés, vibrés, passionnés presque et Münch dirige avec toutes les fibres de son coeur encore plus qu'avec sa baguette.

Un concert de plus qui restera vivace dans les annales de la Symphonie et qui a déchaîné des ovations et des applaudissements chaleureux. **Pierre DARGENS**

Contralto Maureen Forrester Superb With Symphony

Munch Conducts Mahler First Time in Boston

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 10th program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Bach: Chorale Prelude and Chorale, "The Old Year Is Past" (transcribed by Charles Munch); Barber: Adagio for Strings; Mahler: "Songs on the Death of Children," "Songs of a Wayfarer"; Saint-Saens: Symphony No. 3, in C minor, E. Power Biggs, organ. Maureen Forrester, contralto, was soloist in the song-cycles of Mahler.

By CYRUS DURGIN

Where to begin? This Symphony concert of yesterday afternoon, with a new soloist in Maureen Forrester, with Charles Munch conducting music by Gustav Mahler for the first time here, was a marvel of variegated beauties and excitements.

Foremost among them all were the artistry and the opulent voice of Maureen Forrester, contralto from Montreal. In strict point of fact, Miss Forrester had made her local debut with the Orchestra in Beethoven's Ninth Symphony, a week ago. But that monumental masterpiece barely allows the contralto soloist to be heard, so for all practical purposes we really got acquainted with her only yesterday.

Here, I truly believe, is a vocal artist of the first rank, of obvious high musical intelligence and instinct, superbly trained, endowed with a gorgeous voice, lustrous and silken.

Two of the difficulties presented by Mahler are the necessity for a sustained line of musico-emotional communication, and a simultaneous care for a myriad of subtle details. The singer who can manage these, and at the same time sound like a super-instrument of Mahler's always complex and sometimes raging orchestra (though in these songs it is comparatively subdued) can manage just about anything. That is why it is possible, without risking absurdity, to hail Miss Forrester as a first-rank artist without having heard her in much of anything else.

The luminous beauty of her performance excited the audience to cheers. Miss Forrester received the biggest ovation any vocal soloist has drawn from the Friday subscribers in recent years.

Keeps 7-Year Tradition

Though evidently not thoroughly at home in Mahler, and seeming a little jittery about the progress of the cycles, Dr. Munch conducted Mahler very satisfactorily. Now that he has taken the plunge into the work of this great composer, I hope Dr. Munch will perform him again. Indeed, for next season, why not "The Song of the Earth," with Miss Forrester as one of the two soloists?

For the seventh consecutive year, Dr. Munch began a program, near the turn into January, with Bach's New Year's Chorale Prelude and Chorale. This time, however, there was a difference: E. Power Biggs performed the Chorale Prelude upon the organ, with the Orchestra coming in upon Dr. Munch's transcription of the Chorale.

The conductor cleverly forestalled applause, which at the end of the Bach would have been intrusive, by keeping his baton in the air, and quickly launching into Barber's soliloquizing Adagio. The Boston Symphony strings have never sounded more rich, clear and relaxed, during Dr. Munch's regime, than they did here.

Saint-Saens' wondrous old C minor Symphony brought up the end of the concert with a fine blaze of rhythmic and instrumental excitements. What a piece this must be to conduct: in turn imposing, amorous, athletic and grandiloquent, with organ, percussion, a huge sound and so much going on! As Munch conducts it, there is nothing faded or tired about the "Organ" Symphony.

We shall not hear him again until early February, for he departs, after this weekend, upon his mid-season vacation in France. Next week Robert Shaw will be guest conductor in Tchaikovsky's "Pathetic" Symphony; Kurka's Second Symphony (new to Boston), and Hindemith's "Matthias the Painter."

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DEC 27 1958

Miss Forrester at Symphony

Contralto Wins Acclaim In Two Cycles by Mahler

By Harold Rogers

We have never thought of Charles Munch as being a Mahler man, as we think of Bruno Walter, and this for several reasons. Though of Alsace-Lorraine where Teutonic moods are strong, Dr. Munch has proved himself of Gallic heart, and then, too, he has given us little of Mahler.

It was therefore not surprising, at yesterday's Symphony Hall concert, to hear the Boston Symphony playing Mahler without the Austrain lushness we would expect from the Vienna Philharmonic; but even so the compensations were great and many.

We heard a subtlized Mahler—a music of almost ephemeral nuance that doubtless would have charmed the composer himself — and we heard Maureen Forrester, a contralto of unusual vocal timbre and remarkable interpretive gifts. Miss Forrester made her Boston debut last week in the Beethoven Ninth; but the Ninth's contralto role being what it is, we patiently waited till yesterday to evaluate her singing in Mahler's "Kindertotenlieder" and "Lieder eines fahrenden Gesellen" — two song cycles of surpassing beauty for voice and orchestra.

In the first group set by Mahler to five of the many poems writen by Rückert after the passing of the poet's children —Miss Forrester's voice was prevailing dark, appropriately so, true, yet one could not help wishing for more of the lights and colors that seemed to lie just beneath the surface.

In the "Songs of the Wayfarer," however, these lights and colors came winningly upward; and we could then see that Miss Forrester is an interpreter of subjective mien: the color of her thought is mirrored in the color of her voice. There is also a gracious dignity to her stage presence, yet she is not aloof; her warm personality embraced the hall and all who were in it.

It is to be hoped the management has arranged to record these cycles with Miss Forrester. She has not yet recorded them (according to the latest Schwann listing), and such a remarkable collaboration between conductor and artist should be preserved for the public at large.

It was E. Power Biggs who opened the concert yesterday. At the console he played Bach's Chorale Prelude and Chorale, "The Old Year Is Past," to which Dr. Munch added the orchestra in his own arrangement the second time through.

This was followed by Samuel Barber's Adagio for Strings, an appropriate bridge from the Bach to the Mahler "Kindertotenlieder," though it did keep the first half of the concert in a mood of unbroken poignance.

Perhaps this is why Dr. Munch decided to conclude with the Saint-Saëns Symphony No. 3, the one with a part for organ. It would offer a distinct contrast (as it most certainly did), and Mr. Biggs, having already been heard in the Bach, would still be on hand.

Pierre Monteux once told me that critics don't think much of the Saint-Saëns Third. "But Mr. Munch and I like it," he explained, "because it is a symphony that has everything!"

This was his way of saying that it is a conductor's symphony; it gives the man on the podium a charge that not too many other works can offer. There's the almost Tchaikovskian melody of the Poco adagio that begs to be leaned on; the Presto is a jolly scherzo; the Maestoso allows the organ to peal in glorious thunder; and the final Allegro expands into something like a Technicolor sunset.

Mr. Biggs added his full share to the drama; but Dr. Munch, too, pulled his share of the stops.

Charles Münch en Europe

M. CHARLES MUNCH, chef de l'Orchestre symphonique de Boston, a quitté New-York par avion lundi soir pour Paris, où il passera deux semaines de vacances avant de prendre, le 17 janvier, le bâton du nouvel orchestre symphonique du Prince Rainier à Monaco.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

DEC 27 1958

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 10th program of the 78th season in Symphony Hall yesterday afternoon. E. Power Briggs was the organ soloist, and Maureen Forrester, the contralto soloist. The program:

Chorale Prelude and Chorale, "The Old Year Is Past" .... J. S. Bach
Adagio for Strings, Op. 11 .... Barber
Kindertotenlieder .... Mahler
Lieder eines fahrenden Gesellen .. Mahler
Symphony No. 3, in C minor, Op. 78 .... Saint-Saens

By **ROBERT TAYLOR**

Grief is the most difficult of all moods to project in music—not the melancholy, self-absorbed passions boiling in the "Pathetique," but grief that in its stark, numb suffering expresses the humility of the human condition. It is rarely encountered, but instantly recognizable as in the Honnegger Fifth earlier this season, and in Mahler's "Kindertotenlieder," offered yesterday in a concert of stern and sombre beauty.

This is the first time that the song cycle upon the death of children has been presented at Symphony Hall, though not the first time in Boston; and at the outset it should be pointed out that Symphony Hall is probably the worst kind of setting. Mahler's songs concentrate such intensity of emotion here that the wider scale of the performance merely serves to dissipate it. Infinitely lovely, the "Kindertotenlieder" demand a more intimate context, a chamber orchestra, dimensions in which sorrow may be accepted as personally moving. The songs are meant for low to medium voice.

An Opulent Voice

It was fortunate, however, that Maureen Forrester, the Canadian contralto who appeared as part of the quartet in Beethoven's Ninth last week, was assigned the solo role, and in the Songs of a Wayfarer immediately following. Miss Forrester has an opulent and well-focussed voice, and she gauged the dimensions of the Hall without overdoing the sentimentalism inherent in a larger treatement. She was confronted by a gigantic task, and she brought to it the technical skill, coherence and authority of genuine artistry.

BANDIT WARRIOR in a scene from the prize-winning Japanese film, "The Magnificent Seven," which continues at the Telepix Cinema for a sixth week.

Whether it was the surrounding vacancy or the jagged perfunctory orchestral support the soloist received, it struck me that the "Kindertotenlieder," admirably, conceived as it was could have benefited from a wider variety of projections. Interpretively, this is vexing yet not impossible. I found the high pianissimo of songs such as "Nun seh' ich" all but inaudible; more important, only in the more animated "In diesem Wetter!" did the mood shade from its general pattern of veiled but sumptuous meditation.

The sustained light texture of the complete work imposes such pitfalls. The performance was lacking tension within the dramatic frame of the cycle. However, it was notable, on the other hand for Miss Forrester's luscious tone, her noble concept, her enunciation, her bright lyricism throughout her register. In the Songs of a Wayfarer she had more chance to bring her dramatic intensity into play; and in the four linked essays of the cycle realized the contrasts distinctly. She demonstrated a creative capacity on this occasion that plainly marks her among the outstanding contraltos of her generation. One would like to hear her sing Mahler in a miniature mounting; and I'm afraid that Charles Munch's approach to the composer is so detached that the instrumental forces seemed to be part of a remote and non-integral background.

Little Affinity

If Dr. Munch shows little affinity for Mahler, his way with Saint-Saens displays complete rapport. The Third Symphony, rag-bag of musical rhetoric though it is, received a dynamic and exciting reading; E. Power Biggs, the organ soloist, produced a thundering, restless cascade of subterranean registrations; and the whole symphony took on a glow from its supercharged climaxes. The conductor unfolds the pattern leisurely enough, but in the explosive, bold highlights he endows it with a clamorous vitality. It is easy to understand (the Third was Dr. Munch's debut in Boston in 1946) why the Organ Symphony has achieved a new lease on life here, bombastic or not.

Samuel Barber's "Adagio for Strings" belongs in the forefront of his composition, and yesterday's suave traversal emphasized the strings of the Boston Symphony at their most radiant. The setting for Bach's "The Old Year is Past," is now a tradition at the New Year concert, and in its grave, hushed musing, the orchestra was frozen into attitudes so still that one could virtually hear the scythe of 1958 bump on the stage exit.

Next week Charles Munch will be on a well-deserved winter vacation in France, Robert Shaw will be the guest conductor, and the program will consist of Robert Kurka's posthumous Symphony No. 2; Tchaikowsky's Symphony No. 6; and Hindemith's "Mathis der Maler."

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

DEC 21 1958

AMUSEMENTS and the ARTS

Indian-Born 'Cellist In Symphony Ranks

A CELLO soloist of American Indian blood will emphasize the extent to which music now draws on native talent when the Boston Symphony plays here Tuesday, Dec. 30, in the Veterans Memorial Auditorium.

The soloist, born in St. Louis, is Samuel Mayes, chief cellist with the orchestra. He will be featured in Bloch's "Schelomo" Hebrew rhapsody.

Mr. Mayes' grandfather was a full-blooded Cherokee. Will Rogers was a first cousin of the boy's father.

When Sam was four, cousin Will came to call. He discovered a musical interest in the little fellow and presented him a tiny 'cello. Before very long Sam was studying with Max Steindel of the St. Louis Orchestra.

At the age of eight he played a solo with the St. Louis Symphony. Four years later he took up further studies at the Curtis Institute in Philadelphia with the noted Felix Salmond. In 1936, at 19, he joined the Philadelphia Orchestra, in which he headed his section three years later, and appeared as soloist. His debut recital in New York took place in 1944.

Serge Koussevitzky appointed Sam principal 'cello of the Boston Symphony Orchestra in 1948.

There is a marked contrast between Sam's intense seriousness as an artist, and his boyish appearance and good nature off-stage. He is a loyal rooter for the St. Louis Cardinals and once played the game as a semi-pro. During vacations he was shortstop for the Tulsa Oilers.

Wellesley, Mass., is the home of Sam, his wife, Sophie, two young boys and three dogs. The boys are Joe and Bill, aged nine and 10. Obedience training is given by Mrs. Mayes to the dogs—George, a boxer; Satin, a golden retriever, and Spark, a pomeranian. The training comes in very handy when Mrs. Mayes wants their services as models for her sculptures in clay.

Samuel Mayes

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,609

DEC 31 1958

Music In Review

Cellist Mayes Recaptures Glory Of Solomon's Court

Cheers mingling with thunderous applause acclaimed the artistry of Samuel Mayes, cello soloist, for his magnificent playing of Ernst Bloch's "Schelomo" with the Boston Symphony Orchestra last night in Veterans Memorial Auditorium, Providence.

This rhapsody of tone poetry depicting the glory of Solomon and his court was magnified in splendor by the inspiring conducting of Richard Burgin and was enriched by the smooth sonority of Mayes' cello. The vibrant and haunting melancholy of the theme, played against a flaring background of weird chords or the solemn voice of a lone horn, raised th reverence of the glory of th psalms to spiritual height There were moments of solilo quy on the solo instrument; re sponses of solemn agreemen in the full-voiced orchestra whispered prayers that ascend ed to swelling crescendos o sadness and burst into flood of sorrows or bombasts of re bellion. There were recitativ passages by the soloist tha were built up to the magnifi cence of battles or parade spoken by the flashing brasse that soared to heroic exalta tion. It ended with a quie gentleness like a benedictio on the solo cello. Mayes wa recalled repeatedly by th lengthy applause that wa shared by the orchestra an conductor.

The opening work, a fine pro gram piece by Ralph Vaugha Williams, was more a peacefu revery than a fantasy as it title stated. It was: "Fantasi On A Theme By Thomas Tal lis." The full-voiced resonance of the double orchestra o strings ran the gamut from shy and timid through moods that were indignation, boasting, pleading, gay, plaintive and sorrowful.

The after-intermission work was Prokofieff's "Symphony No. 5, opus 100" which, although somewhat brooding and ominous, had its moments of near joyousness in melody. However, its contrast never overcomes the foreboding of tragedy.

C. H. L.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

DEC 31 1958

MUSIC LAST NIGHT

Boston Symphony Orchestra Plays 3rd Concert Here

By RUTH TRIPP

The Boston Symphony Orchestra, conducted by Richard Burgin, played the third concert of the Providence series last evening at Veterans Auditorium. Samuel Mayes, first cellist of the orchestra, was soloist in Bloch's "Schelomo."

The program also included Vaughn Williams' Fantasia on a Theme by Thomas Tallis for Double String Orchestra, and Symphony No. 5, Op. 100, by Prokofieff. The concert attracted a capacity audience which gave conductor, soloist and orchestra an ovation for the richly rewarding interpretations.

There are few string sections playing today which have the exceptional tone quality and perfection of control shown by the Boston Orchestra. The Vaughan Williams Fantasia will not soon be forgotten. Its exposition was not unlike the playing of a giant pipe organ with its sustained fullness of tone.

The small orchestra, seated in the center of the stage behind the larger group, sang with a quality of tone which was ethereal. The antiphonal effects were breath-taking. And when the first desk players of the sections had their solo bits, yet another depth of tone quality was heard. The old church mode, which prevailed throughout the work, maintained the solemnity which befitted its subject and we heard a superb interpretation of the rich score.

Samuel Mayes outdid himself in bringing the meaning of Bloch's Hebrew Rhapsody to his listeners. His cello sang with a persuasive tone in the lyrical passages and the power of his declaratory themes was impressive. The orchestra gave him unusually sympathetic support and the music, which has been in the repertoire for many years, took on new freshness and vitality. Mayes is a gifted artist and his performance of this important part of the repertoire for cello was outstanding.

The Prokofieff Symphony brought us a different assemblage of orchestral sound and Burgin did a remarkably fine piece of work in fitting the mosaic of its patterns into a symphonic entity. There was great delicacy where it was required and rhythmic subtlety in abundance. For me, the second movement was the high point of the performance. Never was a battery of percussionists more alert and perfect. The staccato brass playing was another bit to marvel at and throughout the second half of the concert we were afforded a constantly changing display of orchestral precision.

The concert again brought the comment that the players seemed to be enjoying themselves. They seem to like playing under Richard Burgin's baton and gave him their best. They were not alone in their enjoyment and one can scarcely imagine a more delightful concert for the holiday season.

150

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

DEC 21 1958

AMUSEMENTS and the ARTS

Indian-Born 'Cellist In Symphony Ranks

A 'CELLO soloist of American Indian blood will emphasize the extent to which music now draws on native talent when the Boston Symphony plays here Tuesday, Dec. 30, in the Veterans Memorial Auditorium.

The soloist, born in St. Louis, is Samuel Mayes, chief cellist with the orchestra. He will be featured in Bloch's "Schelomo" Hebrew rhapsody.

Mr. Mayes' grandfather was a full-blooded Cherokee. Will Rogers was a first cousin of the boy's father.

When Sam was four, cousin Will came to call. He discovered a musical interest in the little fellow and presented him a tiny 'cello. Before very long Sam was studying with Max Steindel of the St. Louis Orchestra.

At the age of eight he played a solo with the St. Louis Symphony. Four years later he took up further studies at the Curtis Institute in Philadelphia with the noted Felix Salmond. In 1936, at 19, he joined the Philadelphia Orchestra, in which he headed his section three years later, and appeared as soloist. His debut recital in New York took place in 1944.

Serge Koussevitzky appointed Sam principal 'cello of the Boston Symphony Orchestra in 1948.

There is a marked contrast between Sam's intense seriousness as an artist, and his boyish appearance and good nature off-stage. He is a loyal rooter for the St. Louis Cardinals and once played the game as a semi-pro. During vacations he was shortstop for the Tulsa Oilers.

Wellesley, Mass., is the home of Sam, his wife, Sophie, two young boys and three dogs. The boys are Joe and Bill, aged nine and 10. Obedience training is given by Mrs. Mayes to the dogs—George, a boxer; Satin, a golden retriever, and Spark, a pomeranian. The training comes in very handy when Mrs. Mayes wants their services as models for her sculptures in clay.

Samuel Mayes

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,609

DEC 31 1958

Music In Review

Cellist Mayes Recaptures Glory Of Solomon's Court

Cheers mingling with thunderous applause acclaimed the artistry of Samuel Mayes, cello soloist, for his magnificent playing of Ernst Bloch's "Schelomo" with the Boston Symphony Orchestra last night in Veterans Memorial Auditorium, Providence.

This rhapsody of tone poetry depicting the glory of Solomon and his court was magnified in splendor by the inspiring conducting of Richard Burgin and was enriched by the smooth sonority of Mayes' cello. The vibrant and haunting melancholy of the theme, played against a flaring background of weird chords or the solemn voice of a lone horn, raised the reverence of the glory of the psalms to spiritual heights. There were moments of soliloquy on the solo instrument; responses of solemn agreement in the full-voiced orchestra; whispered prayers that ascended to swelling crescendos of sadness and burst into floods of sorrows or bombasts of rebellion. There were recitative passages by the soloist that were built up to the magnificence of battles or parades spoken by the flashing brasses that soared to heroic exaltation. It ended with a quiet gentleness like a benediction on the solo cello. Mayes was recalled repeatedly by the lengthy applause that was shared by the orchestra and conductor.

The opening work, a fine program piece by Ralph Vaughan Williams, was more a peaceful revery than a fantasy as its title stated. It was: "Fantasia On A Theme By Thomas Tallis." The full-voiced resonance of the double orchestra of strings ran the gamut from shy and timid through moods that were indignation, boasting, pleading, gay, plaintive and sorrowful.

The after-intermission work was Prokofieff's "Symphony No. 5, opus 100" which, although somewhat brooding and ominous, had its moments of near joyousness in melody. However, its contrast never overcomes the foreboding of tragedy.

C. H. L.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

DEC 31 1958

MUSIC LAST NIGHT

Boston Symphony Orchestra Plays 3rd Concert Here

By RUTH TRIPP

The Boston Symphony Orchestra, conducted by Richard Burgin, played the third concert of the Providence series last evening at Veterans Auditorium. Samuel Mayes, first cellist of the orchestra, was soloist in Bloch's "Schelomo."

The program also included Vaughn Williams' Fantasia on a Theme by Thomas Tallis for Double String Orchestra, and Symphony No. 5, Op. 100, by Prokofieff. The concert attracted a capacity audience which gave conductor, soloist and orchestra an ovation for the richly rewarding interpretations.

There are few string sections playing today which have the exceptional tone quality and perfection of control shown by the Boston Orchestra. The Vaughan Williams Fantasia will not soon be forgotten. Its exposition was not unlike the playing of a giant pipe organ with its sustained fullness of tone.

The small orchestra, seated in the center of the stage behind the larger group, sang with a quality of tone which was ethereal. The antiphonal effects were breath-taking. And when the first desk players of the sections had their solo bits, yet another depth of tone quality was heard. The old church mode, which prevailed throughout the work, maintained the solemnity which befitted its subject and we heard a superb interpretation of the rich score.

Samuel Mayes outdid himself in bringing the meaning of Bloch's Hebrew Rhapsody to his listeners. His cello sang with a persuasive tone in the lyrical passages and the power of his declaratory themes was impressive. The orchestra gave him unusually sympathetic support and the music, which has been in the repertoire for many years, took on new freshness and vitality. Mayes is a gifted artist and his performance of this important part of the repertoire for cello was outstanding.

The Prokofieff Symphony brought us a different assemblage of orchestral sound and Burgin did a remarkably fine piece of work in fitting the mosaic of its patterns into a symphonic entity. There was great delicacy where it was required and rhythmic subtlety in abundance. For me, the second movement was the high point of the performance. Never was a battery of percussionists more alert and perfect. The staccato brass playing was another bit to marvel at and throughout the second half of the concert we were afforded a constantly changing display of orchestral precision.

The concert again brought the comment that the players seemed to be enjoying themselves. They seem to like playing under Richard Burgin's baton and gave him their best. They were not alone in their enjoyment and one can scarcely imagine a more delightful concert for the holiday season.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

DEC 19 1958

Munch Vacationing for Month; Guest Conductors Are Named

BOSTON—Izler Solomon, conductor of the Indianapolis Symphony, has been invited by Charles Munch to conduct the Boston Symphony Orchestra concerts of April 17-18. During Dr. Munch's January vacation, guest conductors will include Robert Shaw, associate conductor of the Cleveland Orchestra, who will conduct the Friday and Saturday concerts of Jan. 2-3 and 9-10; Sunday afternoon, Jan. 4, and Tuesday evening, Jan. 6; and the orchestra's tour to Hartford, New York and Washington in the week of Jan. 13. Pierre Monteux will conduct concerts on Friday and Saturday, Jan. 23-24; in Sanders Theater, Cambridge on the preceding Tuesday, Jan. 20, and in Providence, R.I. on Tuesday, Jan. 27. Sir John Barbirolli will conduct the concerts of Jan. 30-31, Feb. 1 and Feb. 3 in Sanders Theater, Cambridge. Dr. Munch returns for the concerts of Feb. 6-7.

Shaw in New York

Robert Shaw was appointed associate conductor of the Cleveland orchestra in 1956. His present activities also encompass nationwide concert tours with the Robert Shaw Chorale and orchestra director of choral music for RCA Victor and direction of the Cleveland Orchestra chorus. He was guest conductor last season of the New York Philharmonic and appeared with the Boston Symphony in January. Mr. Shaw will conduct the Boston Symphony Orchestra for the first time at Carnegie Hall, New York, on Wednesday evening, Jan. 14.

Made Debut in 1936

Pierre Monteux, the 83-year old veteran conductor, has been carrying out a schedule that belies his years. Since October he has conducted orchestras in Madrid, Lisbon, London, Paris, Amsterdam and Italy. Before coming to Boston to conduct concerts in the week of Jan. 20, Mr. Monteux will conduct the Montreal Symphony Orchestra.

Sir John Barbirolli and Izler Solomon will each make his first appearance as guest conductor of the Boson Symphony. Sir John made his New York debut as conductor of the New York Philharmonic Symphony in the fall of 1936 and continued in this post until 1943 when he returned to England. He became conductor and musical director of the Halle Orchestra of Manchester and has built it into one of the country's foremost orchestras. During his 15 years as the Halle Orchestra's conductor the personnel has been increased from 80 to 100, the concert hall in Manchester has been rebuilt and the orchestra has toured extensively, appearing at music festivals throughout England and the Continent.

Izler Solomon, who became permanent conductor of the Indianaplis Symphony in 1956, was born in St. Paul, Minn. and grew up in Missouri. As a young man he was a violinist and studied in New York and Philadelphia. He became a conductor almost by chance, substituting for a colleague to conduct the Lansing Civic Orchestra at Michigan State University. Since then he has regularly conducted the Chicago Civic Orchestra and the Illinois Symphony. In 1941-42 he was regular conductor of the Columbus Orchestra. In 1948 and 1949 he was a guest conductor o fthe Israel Philharmonic and accompanied it on its nationwide tour in 1951, sharing conducting duties with Serge Koussevitsky and Leonard Bernstein. His last appearance in Boston was as musical director of the Festival of Creative Arts at Brandeis University when he conducted performances of Milhaud's opera, "Medea," and his ballet, "Salade."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

DEC 19 1958

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,034

DEC 18 1958

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

DEC 18 1958

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

DEC 19 1958

3 Guest Conductors Slated for Boston

Boston — (AP) — Dr. Charles Munch, conductor of the Boston Symphony Orchestra, announced today three guest conductors will lead the orchestra next month while he is on vacation.

In addition Izler Solomon, conductor of the Indianapolis Symphony, will conduct Boston Symphony concerts April 17 and 18.

The January guest conductors are Robert Shaw, associate conductor of the Cleveland Orchestra, Pierre Monteux, the 83-year-old veteran; and Sir John Barbirolli, former conductor of the New York Philharmonic who has been conducting in England.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

DEC 19 1958

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 51,452

DEC 18 1958

Guest Conductors For Hub Concerts

BOSTON (UPI)—Conductor Charles Munch of the Boston Symphony Orchestra Wednesday announced a series of concerts during January with guest conductors while he is on vacation.

Robert Shaw, associate conductor of the Cleveland Orchestra, will conduct the Boston group Jan. 2, 3, 9 and 10 here and on the orchestra's tour to Hartford, Conn., New York and Washington during the week of Jan. 13.

Pierre Monteux will conduct concerts Jan. 23 and 24 at Boston, Jan. 20 at Cambridge and in Providence, R.I., Jan. 27.

Sir John Barbirolli will conduct the concerts of Jan. 30 and 31 and on Feb. 1 and 3.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JAN 4 1959

Music

BSO Guests

Bostonians and out-of-town audiences will have the interesting experience of hearing the Boston Symphony Orchestra under four guest conductors during the next four months.

During Charles Munch's vacation, the orchestra is currently being conducted by Rober Shaw. He will be in Boston through Jan. 10, and tour with the orchestra during the week of Jan. 13.

Pierre Monteux will take over from Jan. 20 to 27, in Boston, Cambridge and Providence. From Jan. 30 through Feb. 3, Sir John Barbiroli will conduct in Boston and Cambridge.

Dr. Munch will return on Feb. 6, and Izler Solomon will relieve him for the concerts on April 17 and 18.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

DEC 19 1958

Guests for Symphony Podium

Izler Solomon, conductor of the Indianapolis Symphony, has been invited by Charles Munch to conduct the Boston Symphony Orchestra concerts of April 17-18, 1959.

During Dr. Munch's January vacation, guest conductors will include Robert Shaw, associate conductor of the Cleveland Orchestra, who will conduct the Friday and Saturday concerts of Jan. 2-3 and 9-10; Sunday afternoon, Jan. 4, and Tuesday evening, Jan. 6; and the orchestra's tour to Hartford, N.Y., and Washington in the week of Jan. 13.

Pierre Monteux will conduct concerts on Friday and Saturday, Jan. 23-24; in Sanders Theater, Cambridge, on the preceding Tuesday (Jan. 20), and in Providence on Tuesday, Jan. 27.

Sir John Barbirolli will conduct the concerts of Jan. 30-31, Feb. 1, and Feb. 3 (in Sanders Theater), Dr. Munch returns for the concerts of Feb. 6-7.

Robert Shaw was appointed associate conductor of the Cleveland Orchestra in 1956, and his present activities also encompass nationwide concert tours with the Robert Shaw Chorale and Orchestra, direction of choral music for RCA Victor, and direction of the Cleveland Orchestra chorus. He was guest conductor last season of the New York Philharmonic as well as appearing with the Boston Symphony.

* * *

Pierre Monteux, the 83-year-old veteran conductor, has been carrying out a schedule that belies his years. Since October he has conducted orchestras in Madrid, Lisbon, London, Paris, Amsterdam, and Italy. Before coming to Boston to conduct concerts in the week of Jan. 20, Mr. Monteux will conduct the Montreal Symphony Orchestra.

Sir John Barbirolli and Izler Solomon will each make his first appearance as guest conductor of the Boston Symphony. Sir John Barbirolli made his New York debut as conductor of the New York Philharmonic Symphony in the fall of 1936 and continued in this post until 1943 when he returned to England. He became conductor and musical director of the Halle Orchestra of Manchester and has built it into one of the country's foremost orchestras. During his 15 years as the Halle Orchestra's conductor the personnel has been increased from 80 to 100, the concert hall in Manchester has been rebuilt, and the orchestra has toured extensively, appearing at music festivals throughout England and the Continent.

Mr. Solomon, who became permanent conductor of the Indianapolis Symphony in 1956, was born in St. Paul, Minn., and grew up in Missouri. As a young man he was a violinist and studied in New York and Philadelphia.

* * *

He became a conductor almost by chance, substituting for a colleague to conduct the Lansing Civic Orchestra at Michigan State University. Since then he has regularly conducted the Chicago Civic Orchestra, the Illinois Symphony, and in 1941-42 was regular conductor of the Columbus Orchestra.

In 1948-49 he was a guest conductor of the Israel Philharmonic and accompanied their nationwide tour in 1951, sharing conducting duties with Serge Koussevitsky and Leonard Bernstein. His last appearance in Boston was as musical director of the Festival of Creative Arts at Brandeis University when he conducted performances of Milhaud's opera "Medea" and his ballet "Salade."

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

DEC 18 1958

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

DEC 18 1958

Symphony Guest Leaders

The Boston Symphony Orchestra has announced its list of guest conductors for the remainder of the season. From late December to early February, music director Charles Munch will be in France upon his Winter vacation.

Robert Shaw, associate conductor of the Cleveland Orchestra, will be guest at Symphony Hall Jan. 2-Jan. 10, and for the New York tour the week of Jan. 13.

Pierre Monteux will return to guest conduct the concerts the week of Jan. 23. Sir John Barbirolli, conductor of the Halle Orchestra in Manchester, Eng., will conduct the Boston Symphony between Jan. 30 and Feb. 3. Dr. Munch will return beginning with the Feb. 6 and 7 concerts here.

In mid-April, by invitation of Dr. Munch, Izler Solomon will be guest, on the 17th and 18th of that month. Solomon is conductor of the Indianapolis Symphony.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

JAN 4 1959

A Look At the Arts

By E. J. D.

The most popular film in Italy during 1958 was "Peyton Place" . . . Izler Solomon, conductor of the Indianapolis Symphony; Robert Shaw, Pierre Monteux and Sir John Barbirolli will be guest conductors of the Boston Symphony during Charles Munch's January vacation . . . Fred Coe is planning a Broadway production of James Agee's Pulitzer Prize novel, "Death in the Family" . . . James Stewart and Lana Turner will co-star in the film version of the best-selling novel, "Anatomy of a Murder."

Here are some Christmas card statistics: Approximately 100,000 tons of Yuletide cards were mailed tthis year. Uncle Sam sold $125,000,000 worth of 4-cent stamps. Americans spent $3,000,000,000 on cards. The average family sends out 65 cards; the average business, 145, and 85 percent of the cards cost under 25 cents.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

DEC 28 1958

GUESTS TO LEAD HUB ORCHESTRA UNTIL FEBRUARY

Shaw, Monteux, Solomon, Barbirolli Visiting Conductors

BOSTON—Izler Solomon, conductor of the Indianapolis Symphony since 1956, has been invited by Charles Munch to conduct the Boston Symphony Orchestra concerts of April 17-18, 1959. During Dr. Munch's January vacation, guest conductors will include Robert Shaw, associate conductor of the Cleveland Orchestra, who will conduct the Friday and Saturday concerts of Jan. 2-3 and 9-10 Sunday afternoon, Jan. 4 and Tuesday evening, Jan. 6; and the orchestra's tour to Hartford, New York and Washington in the week of Jan. 13.

Back in February

Pierre Monteux will conduct concerts on Friday and Saturday, Jan. 23-24; in Sanders Theater, Cambridge, on the preceding Tuesday (Jan. 20) and in Providence, Tuesday, Jan. 27. Sir John Barbirolli will conduct the concerts of Jan. 30-31, Feb. 1, and Feb. 3 in Sanders Theater Cambridge. Dr. Munch returns for the concerts of Feb. 6-7.

Shaw was appointed associate conductor of the Cleveland Orchestra in 1956 and his present activities also encompass nationwide concert tours with the Robert Shaw Chorale and Orchestra, direction of choral music for RCA Victor and direction of the Cleveland Orchestra chorus.

Monteux, the 83-year-old veteran, has been carrying out a schedule that belies his years. Since October he has conducted orchestras in Madrid, Lisbon, London, Paris, Amsterdam and in Italy. Before coming to Boston to conduct concerts in the week of Jan. 20, he will conduct concerts in the week of Jan. 20, he will conduct the Montreal Symphony Orchestra.

First Appearance

Barbirolli and Solbmon will each make his first appearance as guest conductor of the Boston Symphony. Barbirolli made his New York debut as conductor of the New York Philharmonic Symphony in the fall of 1936 and continued in this post until 1943 when he returned to England as conductor and musical director of the Halle Orchestra of Manchester.

Solomon was born in St. Paul, Minn., and grew up in Missouri. In 1948 and '49 he was a guest conductor of the Israel Philharmonic and accompanied their nationwide tour in 1951, sharing conducting duties with Serge Koussevitsky and Leonard Bernstein.

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Will Rapport

Robert Shaw will be guest conductor of the Boston Symphony for its concerts in Symphony Hall on Jan. 2, 3, 4, 6, 9, and 10.

Globe 12/28/58

Robert Shaw, B.S.O. Guest To Play Kurka Symphony

ROBERT SHAW

Robert Shaw, associate conductor of the Cleveland Orchestra, will conduct the Boston Symphony Orchestra's concerts of Friday afternoon at 2:15; Saturday evening at 8:30, and Sunday afternoon, Jan. 4, at 3 p.m. Mr. Shaw will be guest conductor of the Orchestra, for three weeks, including the tour to New York and other cities, beginning Jan. 13.

Mr. Shaw will open his program for the concerts of Jan. 2-3-4 with Tchaikovsky's Symphony No. 6 ("Pathetique"), and will present first Boston performances of the Symphony No. 2, Op. 24 by the late Robert Kurka. The Symphony was commissioned in December, 1952, by the Paderewski Foundation for the Encouragement of American Composers and written between January and May, 1953. It was first performed on July 18, 1958, at a concert of the San Diego Symphony Orchestra conducted by John Barnett.

Mr. Shaw will close his program with Hindemith's Symphony, "Mathis der Maler."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

DEC 30 1958

ROBERT SHAW, who will be guest conductor of the Boston Symphony Orchestra, for ~~three weeks, starting with the~~ Friday afternoon and Saturday night concerts this week.

Shaw Plans Kurka Symphony

Robert Shaw, associate conductor of the Cleveland Orchestra, will conduct the Boston Symphony Orchestra's concerts of Friday afternoon, Saturday evening, and Sunday afternoon. Mr. Shaw will be guest conductor of the orchestra for three weeks, conducting also the concerts of Tuesday evening, Jan. 6, Friday afternoon and Saturday evening, Jan. 9-10, and the tour to Hartford, New York, Washington, and Brooklyn, beginning on Jan. 13.

* * *

Mr. Shaw will open his program for the concerts of Jan. 2-3-4 with a performance of Tchaikovsky's Symphony No. 6 ("Pathétique"). After the intermission he will present the first Boston performance of the Symphony No. 2, Op. 24, by Robert Kurka. The symphony was commissioned in December, 1952, by the Paderewski Foundation for the Encouragement of American Composers and written between January and May, 1953.

It was first performed on July 18 of this year at a concert of the San Diego Symphony Orchestra conducted by John Barnett. Mr. Shaw conducted the work in Cleveland with the Cleveland Orchestra on Nov. 20-22. Mr. Kurka, who passed on in December, 1957, at the age of 35, studied briefly with Otto Luening and Darius Milhaud. His opera, "The Good Soldier Schweik," was given its première by the New York City Opera on April 23, 1957.

* * *

In addition to this symphony and opera, Mr. Kurka composed considerable chamber music, including five string quartets, several violin sonatas, a Serenade for String Orchestra, a "Julius Caesar" Overture, a set of "Children's Piano Pieces," and a Concertina for Two Pianos and String Orchestra.

Mr. Shaw will close his program with Hindemith's Symphony, "Mathis der Maler."

Hollywood Notes

Frank Sinatra will play a former paratrooper involved in post-war international intrigue in "Oceans 11."

* * *

Marlon Brando will make his debut as a director in "One-Eyed Jacks."

Monitor 12/31/58

Jewish Advocate
BOSTON, Mass.
Weekly Independent,
Circ. 26,550

JAN 1 1959

Robert Shaw Returns To BSO Podium Jan. 2

Robert Shaw will again be guest conductor of the Boston Symphony Orchestra concerts this ~~weekend~~ and the coming week, directing the concerts of Friday-Saturday, Jan. 2 and 3, Tuesday evening, Jan. 6 at 8:30, Friday afternoon, Jan. 9 at 2:15, and Saturday evening, Jan. 10 at 8:30, as well as this afternoon's concert at 3:00. All these concerts will be held at Symphony Hall.

The program for this weekend's concert will include Tchaikovsky's Symphony No. 6 ("Pathetique"), Robert Kurka's Symphony No. 2, Op. 24, and the Symphony "Mathis der Maler" ("Matthias the Painter") by Hindemith. On Tuesday evening, Jan. 6, Mr. Shaw will present Tchaikovsky's Sixth Symphony, the Symphony No. 2 by Kurka and the Suite from Stravinsky's ballet "The Firebird."

Mr. Shaw will open the Friday-Saturday program, Jan. 9 and 10, with Haydn's "London" Symphony in D major, No. 104. This will be followed with the first Boston performance of Wallingford Riegger's Symphony No. 4, Op. 6.

The Orchestra will be on tour during the week of Jan. 12, returning for concrets in Boston on Jan. 23-24 when the guest conductor will be Pierre Monteux.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

DEC 26 1958

Robert Shaw To Conduct Symphony

Robert Shaw, associate conductor of the Cleveland Orchestra, will conduct the Boston Symphony Orchestra's concerts of next Friday afternoon and Saturday night and Sunday afternoon.

Mr. Shaw will be guest conductor of the orchestra for three weeks, conducting also the concerts of Tuesday night, Friday afternoon and Saturday evening, Jan. 9-10. and the tour to Hartford, New York, Washington and Brooklyn, beginning on Jan. 13.

Mr. Shaw will open his program for the next week's concerts with a performance of Tchaikowsky's Symphony No. 6 ("Pathetique"). After the intercession Mr. Shaw will present the first Boston performance of the Symphony No. 2, Op. 24 by Robert Kurka. The Symphony was commissioned in Dec., 1952, by the Paderewski Foundation for the Encouragement of American Composers and written between Jan. and May, 1953. It was first performed on July 18, 1958, at a concert of the San Diego Symphony Orchestra conducted by John Barnett.

Mr. Kurka, who died in Dec., 1957, at the age of 35, studied briefly with Otto Luening and Darius Milhaud.

Mr. Shaw will close his program with Hindemith's Symphony, "Mathis der Maler."

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

DEC 26 1958

Shaw to Lead Symphony

Robert Shaw, associate conductor of the Cleveland Orchestra, will conduct the Boston Symphony Orchestra's concerts of next Friday afternoon and Saturday night and Sunday afternoon.

Mr. Shaw will be guest conductor of the orchestra for three weeks, conducting also the concerts of Tuesday night, Friday afternoon and Saturday evening, Jan. 9-10, and the tour to Hartford, New York, Washington and Brooklyn, beginning on Jan. 13.

Mr. Shaw will open his program for the next week's concerts with a performance of Tchaikowsky's Symphony No. 6 ("Pathetique"). After the intercession Mr. Shaw will present the first Boston performance of the Symphony No. 2, Op. 24 by Robert Kurka. The Symphony was commissioned in Dec., 1952, by the Paderewski Foundation for the Encouragement of American Composers and written between Jan. and May, 1953. It was first performed on July 18, 1958, at a concert of the San Diego Symphony Orchestra conducted by John Barnett.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

DEC 28 1958

Robert Shaw to Conduct Boston Symphony

Robert Shaw, Associate Conductor of the Cleveland Orchestra, will conduct the Boston Symphony Orchestra's ~~concerts of Friday afternoon~~ and Saturday evening, and Sunday afternoon, January 4. Mr. Shaw will be guest conductor of the orchestra for three weeks, conducting also the concerts of Tuesday evening, January 6, Friday afternoon and Saturday evening, January 9-10 and the tour to Hartford, New York, Washington and Brooklyn, beginning on January 13.

Mr. Shaw will open his program for the concerts this week with a performance of Tchaikovsky's Symphony No. 6 ("Pathetique."). After the intermission Mr. Shaw will present the first Boston performance of the Symphony No. 2, op. 24 by Robert Kurka. The symphony was commissioned in December, 1952, by the Paderewski Foundation for the Encouragement of American Composers and written between January and May, 1953.

It was first performed on July 18, 1958, at a concert of the San Diego Symphony Orchestra conducted by John Barnett. Mr. Shaw conducted the work in Cleveland with the Cleveland Orchestra on November 20-22, 1958. Mr. Kurka, who died in December 1957 at the age of thirty-five, studied briefly with Otto Luening and Darius Milhaud. He taught at City College and Queens College, New York, and at Dartmouth College.

His opera, "The Good Soldier Schweik," was given its premiere by the New York City Opera Company on April 23, 1957. The week before his death he received a commission to write an orchestral overture for the San Diego Symphony. In addition to the symphony and opera, Mr. Kurka composed considerable chamber music, including five string quartets, several violin sonatas, a Serenade for String Orchestra, a "Julius Caesar" Overture, a set of "Children's Piano Pieces" and a Concertina for Two Pianos and String Orchestra.

Mr. Shaw will close his program with Hindemith's Symphony, "Mathis der Maler."

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

DEC 31 1958

Robert Shaw Is Guest Conductor

Robert Shaw, associate conductor of the Cleveland Orchestra, will conduct the Boston Symphony Orchestra concerts ~~Friday after-~~noon, Saturday night and Sunday afternoon.

Mr. Shaw will be guest conductor of the orchestra for three weeks, including the tour of Hartford, New York, Washington and Brooklyn, starting Jan. 13.

He will present this week the first Boston performance of the Symphony No. 2, Op. 24, by Robert Kurka, who died last year at the age of 35.

Also on the program will be Tchaikovsky's Symphony No. 6 ("Pathetique") and Hindemith's Symphony, "Mathis der Maler."

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JAN 3 1959

Robert Shaw Guest Conductor of Boston Symphony

Work by Robert Kurka Played First Time Here

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 11th program of the Friday–Saturday series. Robert Shaw, as guest, conducted the following program: Tchaikovsky: "Pathetic" Symphony; Robert Kurka: Symphony No. 2 (first time in Boston); Hindemith: "Matthias the Painter".

By CYRUS DURGIN

Robert Shaw has returned as guest conductor of the Boston Symphony Orchestra, bringing with him a work by an American composer virtually unknown in this city: the late Robert Kurka. The work is Kurka's Second Symphony, composed about six years ago upon commission of the Paderewski Fund for the Encouragement of American Composers. The Illinois-born Kurka never heard it, for the premiere occurred only last July, and he had died Dec. 12, 1957, 10 days short of his 36th birthday.

I suspect, upon the evidence of this one piece alone, that leukemia has deprived us, in Kurka, of a fluent and facile musician, if not of a notably original talent. The immediate appeal of the Second Symphony lies in its directness, consistently buoyant motion, natural and unforced rhythmic vigor, its tunes and an undefinable but easily sensed lack of pretense.

Lives and Sings

Here you have no attempt at monumental grandeur, nor academic abstraction to impress one's colleagues, nor an attempted justification of a technical theory, but music which lives and sings. This is not due to its technical prowess, either, for nearly everyone who gets performed today has a fluent technic, and such has come to be taken for granted. It is the interior joyous spirit of the Symphony which impresses one, its unmistakable sense of vitality in purely musical terms, and the fact that, formally, the Symphony is not episodic nor over-extended.

The work is not, however, altogether original. From Prokofieff to Shostakovitch and others, you can hear various lines of ancestry. This may or may not indicate that Kurka would never have become creatively individual; that we shall never know; some artists blossom early, others late. We are faced, therefore, with accepting for what it is a work of high ability and appeal. It did seem quite sad to me, that there could be no one to rise and take a bow after the applause which greeted yesterday's performance. But we can hear this work again, and indeed we ought to have that privilege.

Robert Shaw's conducting, so very forceful, even blunt, suggested as had his first appearance here last season, a musical conductor, but one more accustomed to the chorus than to the orchestra. He feels the music, but he cannot always make 100-odd players feel and project it as he has it in his mind. This is entirely, I believe, due to lack of experience and technic, and broad knowledge of the "standard" repertory.

Significantly, Kurka's work and the straightforward instrumental flow of Hindemith went much better than Tchaikovsky's "Pathetic." All through the latter the pace was too fast, and the orchestral balance a little faulty. Not more than one-tenth of the myriad of expressive detail was brought out, and often it seemed that Shaw does not yet possess the means, by baton and left hand, to make an orchestra express what he wants to bring out. But it takes time to master that art; Shaw has been at it but a comparatively few years, and he is still young.

Next week he will present Haydn's "London" Symphony, No. 104; Wallingford Riegger's Fourth Symphony, new here, and with the Chorus Pro Musica, the Symphony of Psalms Stravinsky.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 3 1959

MUSIC

Symphony Concert

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Symphony No. 6 in B minor, "Pathetique" Tchaikowsky
Symphony No. 2, Op. 24 .... Kurka
Symphony, "Mathis der Maler" Hindemith

By ROBERT TAYLOR

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Shaw's sensibility is expressed as a moulder of phrases. Well-known as the guiding spirit of the chorale that bears his name, his approach to conducting a symphony orchestra is strongly influenced by his work in the chorus field. He is particularly adept at bringing out a radiant tonal quality; and in terms of sheer opulence the Boston Symphony has never sounded better than under such treatment, which shapes and polishes every passage to a burnished glitter.

Rhythmic Sense

Such an approach, combined with a precise rhythmic sense and a tautly balanced, transparent musical texture, creates exquisite lyrical moments. What is missing, however, is a completely integrated and dominant character. Mr. Shaw's readings yesterday sounded better in part than in whole; his choric intelligence woos the orchestra rather than stamping it with an indelible personality; his interpretations resemble mosaics studded with bits and pieces of glowing tile more fascinating than the overall pattern.

Consequently, yesterday's concert was, I thought, a succession of refined high points rather than the kind of musical experience that bowls one over by the sheer ferocity of its impulses. The opening movement of the "Pathetique," the final movement of Kurka's Symphony, the "Temptation of St. Anthony" in the "Mathis der Maler," stand out in the memory rather than the emotional substance of the program. That Mr. Shaw is a considerable virtuoso is indicated by his eloquent concern for detail; his orchestral control is less persuasive because he appears to be adapting his striking musical gifts to a medium still a trifle alien.

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In three movements—Allegro molto, andante espressivo and Presto gioioso—the symphony has the enormous advantage of communicating its content almost immediately. Mr. Kurka did not dally over technical effects. The writing is vigorous and supple, the scoring bright and economical (the triangle is used as adroitly as in the Brahms Fourth), and the music buoyantly proceeds toward the full expression of its ideas. The flavor of the Symphony combines American optcmism and hustle with a Slavic folk rhetoric, and the shadow of Khatchaturian and Shostakovitch lies athwart the opening movement as well as echoes of the peasant blare of Smetana. It is in the final two movements that the composer's identity emerges most completely; the poetic andante with its pizzicati, and the nervous tensions of the presto pulse with a powerful and basically romantic imagination.

Vanished Headlong

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Next week Shaw will again be the guest conductor. The program will introduce Riegger's Fourth Symphony here; and present Haydn's "London" Symphony, No. 104, and Stravinsky's "Symphony of Psalms."

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

DEC 30 1958

Robert Shaw Guest Conductor With Symphony This Week

Robert Shaw, Associate Conductor of the Cleveland Orchestra, will conduct the Boston Symphony Orchestra's concerts of Friday afternoon and Saturday evening, January 2-3, and Sunday afternoon, January 4.

Mr. Shaw will be guest conductor of the Orchestra for three weeks, conducting also the concerts of Tuesday evening, January 6, Friday afternoon and Saturday evening, January 9-10, and the tour to Hartford, New York, Washington and Brooklyn, beginning on January 13.

Shaw will open his program for the concerts of January 2-3-4 with a performance of Tchaikovsky's Symphony No. 6 (Pathetique"). After the intermission he will present the first Boston performance of the Symphony

Continued on Page Four

16

1957 at the age of thirty-five, studied briefly with Otto Luening and Darius Milhaud. He taught at City College and Queens College, New York, and at Dart-

Orchestra.

Mr. Shaw will close his program with Hindemith's Symphony, "Mathis der Maler."

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JAN 3 1959

Robert Shaw Guest Conductor of Boston Symphony

Work by Robert Kurka Played First Time Here

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 11th program of the Friday-Saturday series. Robert Shaw, as guest, conducted the following program: Tchaikovsky: "Pathetic" Symphony; Robert Kurka: Symphony No. 2 (first time in Boston); Hindemith: "Matthias the Painter".

By CYRUS DURGIN

Robert Shaw has returned as guest conductor of the Boston Symphony Orchestra, bringing with him a work by an American composer virtually unknown in this city: the late Robert Kurka. The work is Kurka's Second Symphony, composed about six years ago upon commission of the Paderewski Fund for the Encouragement of American Composers. The Illinois-born Kurka never heard it, for the premiere occurred only last July, and he had died Dec. 12, 1957, 10 days short of his 36th birthday.

I suspect, upon the evidence of this one piece alone, that leukemia has deprived us, in Kurka, of a fluent and facile musician, if not of a notably original talent. The immediate appeal of the Second Symphony lies in its directness, consistently buoyant motion, natural and unforced rhythmic vigor, its tunes and an undefinable but easily sensed lack of pretense.

Lives and Sings

Here you have no attempt at monumental grandeur, nor academic abstraction to impress one's colleagues, nor an attempted justification of a technical theory, but music which lives and sings. This is not due to its technical prowess, either, for nearly everyone who gets performed today has a fluent technic, and such has come to be taken for granted. It is the interior joyous spirit of the Symphony which impresses one, its unmistakable sense of vitality in purely musical terms, and the fact that, formally, the Symphony is not episodic nor over-extended.

The work is not, however, altogether original. From Prokofieff to Shostakovitch and others, you can hear various lines of ancestry. This may or may not indicate that Kurka would never have become creatively individual; that we shall never know; some artists blossom early, others late. We are faced, therefore, with accepting for what it is a work of high ability and appeal. It did seem quite sad to me, that there could be no one to rise and take a bow after the applause which greeted yesterday's performance. But we can hear this work again, and indeed we ought to have that privilege.

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Continued from Page One 16

No. 2, Op. 24 by Robert Kurka.

The Symphony was commissioned in December, 1952, by the Paderewski Foundation for the Encouragement of American Composers and written between January and May, 1953. It was first performed on July 18, 1958, at a concert of the San Diego Symphony Orchestra conducted by John Barnett. Shaw conducted the work in Cleveland with the Cleveland Orchestra on November 20-22, 1958.

Kurka, who died in December, 1957 at the age of thirty-five, studied briefly with Otto Luening and Darius Milhaud. He taught at City College and Queens College, New York, and at Dartmouth College. His opera, "The Good Soldier Schweik," was premiered by the New York City Opera Company on April 23, 1957. The week before his death he received a commission to write an orchestral overture for the San Diego Symphony.

In addition to the Symphony and opera, Kurka composed considerable chamber music, including five string quartets, several violin sonatas, a Serenade for String Orchestra, a "Julius Caesar" Overture, a set of "Children's Piano Pieces" and a Concertina for two Pianos and String Orchestra.

Mr. Shaw will close his program with Hindemith's Symphony, "Mathis der Maler."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

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Next week Shaw will again be the guest conductor. The program will introduce Riegger's Fourth Symphony here; and present Haydn's "London" Symphony, No. 104, and Stravinsky's "Symphony of Psalms."

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JAN 8 1959

Music in Review

ROBERT SHAW CONDUCTS BSO

By ALLAN SLY

Any discussion of the BSO's eleventh program must examine Robert Shaw's guest conductorship, which is extended this year through a second week of concerts in Boston and a further week in New York.

Assuming that an essential function of a concert is to set one's faculties working, I submit that last week's program poses also the new problem of what another writer has termed Foundation Music, as well as the more familiar one of how to take Tchaikovsky.

To tackle the Tchaikovsky problem first, since his sixth symphony ("Pathetique" was not the composer's designation) opened the concert: As Mr. Shaw laid everything before us with meticulous care, it seemed I had never admired the work more, nor enjoyed it less. How is this? Have I been barking up the wrong tree in wishing to have Tchaikovsky served without benefit of emotional catharsis? Saturday's performance had none, and in spite of this clear enunciation of a wonderful score, the pudding proved unpalatable.

I confess to have been brought forcefully up against the unsolved mystery of subjectivity in music. There is something in the three-way confrontation of composer, performer and listener that puzzles me. I do not think the aestheticians can elucidate and certainly not the psychologists. If others share this concern as the result of listening to Mr. Shaw's Tchaikovsky, and by reading this column expect to find guidance, I am sorry to fail them.

While this peculiar frame of mind persisted, Robert Kurka's second symphony did nothing to help. It was beguiling enough, well organized and resourceful. Figurations rather than themes played against each other and themselves, in different orchestral voices, setting up a microcosm-like texture that provided an interesting vehicle for a dynamic and purposeful discourse. To be sure some of the colors did not sound like Shostakovitch, as we had been told, though the similarity ended there. But when all is said and done, either I am entertaining an unproductive line of thought or else the many recent symphonies by American composers that we have sat through do, in very truth, embody a new kind of academicism.

Granted that these composers we have heard have enormous competence and experience, that they are dedicated men, that they have taken the true measure of a composer's functions in a society such as ours, is the end result of their work, after all, communicating to the listening public so as to nourish its instinctual desire for more? Does it arouse and satisfy this desire, does it draw its own nourishment from this source, or is it not rather supported by the fortuitous prestige of its composers' appointments and foundation grants and fellowships?

To be sure the arrival of much of this new music on tapes and records is a wonderful development, but so are capsulated vitamins and intravenous feeding. I find I am not alone in entertaining these thoughts. Those who read today's musical columnists will have come upon this heresy before.

As if in answer to my bewilderment, the Hindemith Mathis der Maler bloomed from the Symphony Hall stage to dwarf, by comparison, to obliterate, in retrospect, every frustration of the evening. Was it the result of Hindemith's now familiar personality revealment? Was it the recollection of Sarah Caldwell's splendid production of the opera at B.U. in 1956, with its subjectivity, its wealth of new meanings for the wonderful musical experience that is Mathis der Maler? Or was it that suddenly Mr. Shaw's own personality shed its radiance on the notes and delivered to us a living work of art which effaced memory of the wry Tchaikovsky and the hypothetical Kurka? I confess the Hindemith carried me through the weekend. Can Mr. Shaw do this again? I am ready to wager that he could. And can the relationship of our composers and our listening audiences give rise to a two-way communication that nourishes both, without the necessity of justifying itself in any other terms? This must happen, and I have a notion that Mr. Shaw will occupy a focal point in such proceedings.

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Herald 1/4/59

Music Event This Week

Robert Shaw will again be guest conductor of the Boston Symphony Orchestra concerts of the coming week, directing the concerts of Tuesday evening, at 8:30, Friday afternoon, at 2:15, and Saturday evening, at 8:30, as well as this afternoon's concert at 3:00. All these concerts will be held at Symphony Hall.

The program for today's concert will include Tchaikovsky's Symphony No. 6 ("Pathetique"), Robert Kurka's Symphony No. 2, Op. 24, and the Symphony "Mathis der Maler" ("Matthias the Painter") by Hindemith. On Tuesday evening, Mr. Shaw will present Tchaikovsky's Sixth Symphony, the Symphony No. 2 by Kurka and the Suite from Stravinsky's ballet "The Firebird."

Mr. Shaw will open the Friday-Saturday program with Haydn's "London" Symphony in D major, No. 104. This will be followed with the first Boston performance of Wallingford Riegger's Symphony No. 4, Op. 6. The program will close with Stravinsky's "Symphony of Psalms" for Orchestra with Chorus, which was composed for the Boston Symphony Orchestra's 50th Anniversary. For this work Mr. Shaw and the Orchestra will be joined by the Chorus Pro Musica, Alfred Nash Patterson, Conductor.

The Orchestra will be on tour during the week of Jan. 12, returning for concerts in Boston on Jan. 23-24 when the guest conductor will be Pierre Monteux.

Tapestry Gallery. In the course of three concerts the three major instrumental sections of the orchestra and various musical forms will be demonstrated, children in the audience participating. 2 p.m. Complete series tickets, $1.50.

Jean Langlais, organist, in Symphony Hall, this afternoon.

Wednesday

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 10 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Robert Shaw conducting, presented the 12th program of the 78th [illegible] afternoon in Symphony Hall. The Chorus Pro Musica, Alfred Nash Patterson, conductor, appeared in the Stravinsky. The program:

Symphony in D major, No. 104, "London" .... Haydn
Symphony No. 4, Op. 63 .... Riegger
"Symphonie de Psaumes," for Orchestra and Chorus .... Stravinsky

By ROBERT TAYLOR

Wallingford's Riegger's Fourth Symphony, which Robert Shaw, the guest conductor of the Boston Symphony Orchestra, presented for the first time here yesterday, is a bizarre mixture of the deadly dull and the gloriously inspired.

The Fourth Symphony — like so many resolutely "modern" works —strives for a novel idiom to express its ideas. But it succeeds only in submitting to a conformity as tyrannical as that of any classical composition. The texture of the work is dissonant, the structure is angular, the mood is tragic. The contemporary listener, long since accustomed to harmonic innovation, rhythmic complexity, the shifting melodic intervals of present-day music, can come to terms with the style of the symphony. What proves bothersome is the fact that the idiom sounds virtually like a dozen other academic composers of the day.

Specific Audience

In other words the Fourth appears addressed to a specific audience: an audience of composers. The excellent program notes provided by Klaus Roy illustrate this point. His discussion of the opus is quite properly technical, yet at one juncture we find this pertinent comment:

"Beginning Allegretto con moto, the music instantly offers us that equivocal interval of the augmented fourth once more. C-F sharp, Eb-A, etc. Trese are not technicalities for the scholar and the professional musician."

Unfortunately, I do not share this view. At the risk of quoting Mr. Roy out of context, one might inquire if the plotting of intervals is not a problem for the professional musician, than who is it a problem for? And that was the way I felt about the idiom of Mr. Riegger's symphony. In a conservatory or among the small circle of his peers, the novelty of his achievement might be savored; to the wider audience his language is as esoteric as the little 16-syllable Japanese poems called "haiku."

The Symphony, however, is redeemed from the realm of bloodless scholarship by the virility of the musical ideas themselves. Mr. Reigger is not doctrinaire in his use of atonality; moreover his work is marked by suaveness and wit. It's in three movements, the second containing an infectious Spanish fandango and the third a powerful momentum that steadily mounts in tension.

Clearly, the Fourth is the work of a man who has mastered his art, and the vigor of its spirit—as opposed to its abstruse style—is apparent in the satiric passages that set off the prevailing melancholy, the lyricism of the melodies that reappear now and again. The composer was in the audience to acknowledge the applause, and again his presence was a reminder that the Boston Symphony has overlooked his talents too long.

Striking Gifts

Mr. Shaw, in programming the magnificent Stravinsky "Symphony of Psalms," offered full scope for his striking gifts as a choral conductor, which we remarked last wek, and at the same time recalled a contemporary masterwork to these concerts after a gap of nearly a dozen years. The Chorus Pro Musica responded splendidly to the demands of the difficult score, and the tonal purity and discipline of their singing created a fabric of ineffable loveliness.

The Symphony of Psalms, to my way of thinking, is one of the summits of liturgical writing of our day; it absorbs the traditions of ritual song into an expressive but definitely 20th-century form in which both chorus are blended. Yesterday's peformance steeped the text in an atmosphere of hushed and reverent sonority.

Haydn's final symphony, the "London," received an able if not brilliant account, in which Mr. Shaw showed himself more at home with the orchestra than previously. Some of the details were rushed too much, but on the whole this was a straightforward reading that offered Haydn with all the notes in place. Mr. Shaw's brief stay here may be described by the hateful adjective "promising," but it has been interesting all the same. Next week the players will be on tour; and Pierre Monteux conducts the program of Jan. 23—Brahms' "Tragic Overture," Hindemith's "Nobilissima Visione" concert suite, and Strauss's "Don Quixote."

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

JAN 8 1959

Shaw Conducts Symphony For Second Week

Robert Shaw will again be guest conductor of the Boston Symphony Orchestra concerts of the coming week, directing the concerts tomorrow at 2:15 P.M., and Saturday evening, January 10 at 8:30. All these concerts will be held at Symphony Hall.

Shaw will open the Friday-Saturday program with Haydn's "London" Symphony in D major, No. 104. This will be followed with the first Boston performance of Wallingford Riegger's Symphony No. 4, Op. 63. The Symphony was one of 14 works, including opera, chamber and choral music as well as orchestral works, commissioned by the Fromm Music Foundation of Chicago for the Festival of Contemporary Arts at the University of Illinois and was first performed at the 1957 Festival in Urbana, Illinois by the University Symphony conducted by Bernard Goodman.

It was composed for the most part in 1956 and is dedicated to the memory of the composer's wife. The program will close with Stravinsky's "Symphony of Psalms" for Orchestra with Chorus, which was composed for the Boston Symphony Orchestra's 50th Anniversary. For this work Shaw and the Orchestra will be joined by the Chorus Pro Musica, Alfred Nash Patterson, conductor.

The Chorus Pro Musica was formed by Alfred Nash Patterson and a group of Boston singers in 1949. Its membership ranges from mechanics to composers and includes both amateur and professional singers. During their first season the chorus presented five concerts, including a performance of Mozart's Great Mass in C Minor. They have continued, under Patterson's guidance, to grow in size and versatility, performing music from all periods of choral literature, including many contemporary works, with a concert schedule averaging five a year.

Their first appearance with the Boston Symphony Orchestra was in 1950 when they sang the first American performance of Henry Barraud's "Le Mystere des Saints Innocents" under the direction of Dr. Serge Koussevitsky. The chorus has also appeared with Charles Munch, the Orchestra's present Music Director, on two different occasions —in 1957 in Stravinsky's "Canticum Sacrum" and in 1958 in Bach's "St. John Passion." The Chorus will travel to New York on Saturday, January 17, to appear with the Orchestra conducted by Robert Shaw in the Stravinsky "Symphony of Psalms" at Carnegie Hall.

The Orchestra will be on tour during the week of January 12, returning for concerts in Boston on January 23-24 when the guest conductor will be Pierre Monteux.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

JAN 3 1959

Music

Free Opera Concert at LSTC Tomorrow Afternoon

By ALFRED BURKE

LOWELL—Officially, the first concert of 1959 locally will be held tomorrow afternoon in the Little theater at Lowell State Teachers college when the Moses Greeley Parker lectures presents the Lyric Opera quartet in a program that will feature arias, duets and quartets.

The group, under the direction of Alfredo Anzalone, artistic director of the Boston-New England Opera company, includes Ariadnoe Moshos, coloratura soprano, Marjorie Summers, lyric soprano, Sebastian Lima, tenor and this writer. The director will be the accompanist.

The selections to be heard are quartets from "Martha" and "Rigoletto;" duets from "Don Giovanni," "Marriage of Figaro," "Don Pasquale," "Cosi Fan Tutti" and "La Forza del Destino;" and arias from "Lucia di Lammermoor," "Rigoletto," "Manon," La Boheme," "Don Giovanni" and "Faust."

Among the important events on the local scene during the past year were the Federation of Music Teachers sectional piano auditions; the production of "The Merry Widow" as presented by the Seton Guild; the first local appearance in several years of Wesley Boynton and Morse Haithwaite, this event sponsored by the Middlesex Women's club, and the fall production by the Unitarian Players.

IN THE FIELD OF choral and sacred music, the presentation of Handel's "Messiah" and the Christmas concert by the Greater-Lowell Choral society added much to the cultural scene. The musical series being sponsored by the music department at Dracut high school provided two fine concerts and brought to the community something that should have been instituted many years ago.

Those musicians who were outstanding in other parts of the nation were Rosalind Elias, Walter Targ and Joseph Allard. In Lowell those who provided much were Maurice Pepin, Dr. Edward F. Gilday, Ariadne Moshos, Gerard Brunelle, Joseph Giangrasso, Frank Esile, Eva Lequin, Daniel Fusconi, Richard Chadwick, Mrs. Bernice Bigelow, Mrs. F. Hildreth Hardy and George Tsandikos.

ROBERT SHAW will again be guest conductor of the Boston Symphony orchestra during the coming week. He will direct the concerts of Tuesday evening, Friday afternoon and Saturday evening.

The Friday and Saturday programs will include Haydn's "London Symphony in D major, No. 104," the first Boston performance of Wallingford Reigger's "Symphony No. 4, Op. 62," and Stravinsky's "Symphony of Psalms" for orchestra and chorus.

The Reigger symphony was one of fourteen works, including opera, chamber and choral music as well as orchestral works, commissioned by the Fromm Music Foundation of Chicago for the Festival of Contemporary Arts at the University of Illinois, and was first performed at the 1957 Festival in Urbana, Ill., by the University symphony conducted by Bernard Goodman. It was composed for the most part in 1956 and is dedicated to the memory of the composer's wife.

For the Stravinsky work, which was composed for the Boston Symphony orchestra's 50th anniversary, the orchestra will be joined by the Chorus Pro Musica, Alfred Nash Patterson, conductor.

GLOBE 1/4/59

Shaw Plans Riegger Work

Robert Shaw will conduct first Boston performances of the Symphony No. 4 by Wallingford Riegger, next Friday afternoon and Saturday evening at Symphony Hall, during the second week of his visit as guest leader of the Boston Symphony Orchestra.

The program will begin with Haydn's "London" Symphony, in D major, No. 104, and will end with the Symphony of Psalms by Stravinsky. In the work last-named, the Chorus Pro Musica, prepared by Alfred Nash Patterson, will participate.

Riegger's Fourth Symphony was commissioned by the Fromm Music Foundation and first performed at the 1947 Festival of Contemporary Arts at the University of Illinois. The Symphony was composed mostly in 1956 and was dedicated to the memory of Riegger's wife.

Mr. Shaw will conduct the third concert of the Sunday afternoon series today at 3 in Symphony Hall. The program will consist of Tchaikovsky's "Pathetic" Symphony, the Symphony No. 2 by Kurka, and Hindemith's "Matthias the Painter."

The concert of Tuesday evening, in Symphony Hall at 8:30, also to be conducted by Mr. Shaw, will bring the aforementioned music by Tchaikovsky and Kurka, and the Suite from Stravinsky's Ballet, "The Firebird."

The Boston Symphony will be on tour the week of Jan. 12. At the next Boston concerts, Jan. 23-24, Pierre Monteux will be guest conductor.

Riegger Fourth Symphony Heard First Time in Boston

Amusements THE BOSTON DAILY GLOBE—SATURDAY, JANUARY 10, 1959

Riegger Fourth Symphony Heard First Time in Boston

Robert Shaw Ends Visit As Guest Conductor Here

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 12th program of the Friday - Saturday series. Robert Shaw as guest conductor offered the following: Haydn: 'London" Symphony, in D major, No. 104; Wallingford Riegger: Symphony No. 4 (first performance in Boston); Stravinsky: Symphony of Psalms. The Chorus Pro Musica, prepared by Alfred Nash Patterson, participated in the last-named.

By CYRUS DURGIN

Robert Shaw, ending his visit as guest conductor of the Boston Symphony Orchestra, yesterdty afternoon gave his first local performance of the Fourth Symphony by Wallingford Riegger. This proved another notable event in a season which already has seen the beginning of some redress after long neglect here of the music of Riegger.

The Fourth Symphony, commissioned by the Fromm Music Foundation of Chicago, and dedicated to the memory of the composer's wife, was composed in 1956 and first performed in the year following. It is, upon first acquaintance, a work of much technical and orchestral stature, and of a great deal of expressive power. This is a Symphony which has both head and heart appeal, and whose texture ranges from free-flowing melody to grinding contrapuntal dissonance, with a good amount of mild and tonal hormony in between.

Unless one is a qualified and licensed Prophet, prediction is but one man's guess. Yet I venture to think that this Symphony will wear well, and will emerge as a major score of American composition in the second half of the 20th Century. The fact that the first movement is comparatively long, with its material more or less stated twice, may stand in the way of ready acceptance upon the part of casual concert-goers.

This first movement follows the tradition that an opening symphonic allegro properly should be of large dimensions, substantial material and very serious character. In this respect I kept thinking of Hindemith, and of Brahms, not for any reason of similarity but because of the vitality, the flow and the emotional nature of the music. The slower middle movement, with its middle fast section, is even more emotional, and really, songful. The finale observes the tradition, after its sustained beginning, of a vivacious last symphonic movement.

Abstract, but Not Dry

To me the Fourth Symphony is essentially dramatic music felt and music which arouses feeling. Riegger's use of small groups of instruments, now going deep into the bass, now high in register, provides a wealth of natural and most effective instrumental color. Though abstract in overall character and in design, Riegger's Fourth Symphony is far from academic, and it is anything but dry. Furthermore, though its creator was about 70 when he composed it, here is unmistakably "young-sounding" music.

Riegger, together with Shaw and the Orchestra, received a deservedly cordial hand at the conclusion of what had sounded like a correct, clear and vigorous performance.

Shaw did well with Haydn's "London" Symphony. It sang and it flowed, although there might have been somewhat more of that relaxed rhythmic flexibility which is one of the basic elements of Haydn. But all was clear and tidy.

Stravinsky's Symphony of Psalms made a glorious sound, and perhaps the principal reason was that Alfred Nash Patterson evidently had trained the Chorus Pro Musica to sing, not dryly as Stravinsky might have wished, but with a lush, full-bodied resonance. The Orchestra played similarly.

At long last, and in such calibre of performance, the Symphony of Psalms does sound like the extraordinary work it really it. I have many harsh and unperceptive words to eat in regard to this piece. Not that the music has changed, but I have managed to catch up with it. Shaw's conducting here showed him at his best.

Next week the Orchestra again will go on tour. At the concerts of Jan. 23 and 24, Pierre Monteux, returning as guest, will conduct Brahms' "Tragic" Overture; the "Nobilissima Visione" Suite by Hindemith, and Strauss' 'Don Quixote," with first cellis Samuel Mayes and first viola Joseph de Pasquale as soloists.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729
JAN 10 1959

Robert Shaw as Choral Conductor

11-58

Gains Noteworthy Success In Stravinsky's 'Psaumes'

By Harold Rogers

As a conductor Robert Shaw is almost a paradox. When standing before a choral group he can inspire his singers to an utterance close to sublime. When standing before an orchestra he can reduce his musicians to a numbed state of carelessness.

But he is not a paradox; he is simply a very gifted choral conductor whose present talents hardly qualify him to face an instrumental ensemble of the caliber of the Boston Symphony. Intuitions of his singularity were sensed last week when he returned to Boston as a guest conductor. They were confirmed at his Symphony Hall concert yesterday afternoon.

Indeed, yesterday's program was the ideal test for the listener, for Mr. Shaw opened with Haydn's "London" Symphony No. 104, continued with the Boston première of Wallingford Riegger's Symphony No. 4, and concluded with Stravinsky's "Symphonie de Psaumes," a choral work. It was as if the curtains of a long, tired night—drawn across the first two works—were suddenly pulled aside to reveal a clear and sunny dawn for the Stravinsky.

Perhaps if Mr. Shaw had cut the orchestra down to classical proportions, the Haydn would have gone better. But in Mr. Shaw's hands the "London" Symphony became more Beethoven than Haydn, filled with a romantic ponderosity that Haydn never knew.

* * *

And how the blame should be shared for the Riegger première is difficult to determine; for Mr. Riegger has certainly constructed a work of architectural soundness, interesting melodic and polyphonic development, and an excellent blending of non-tonal and tonal elements. There is even a delightful, almost whimsical mood in the middle movement, the Allegretto con moto.

Yet this work, composed two years ago, fell far short of reaching the heights of his Study in Sonority, composed 31 years ago and introduced to Boston by Richard Burgin last October. It would seem just to say that his Fourth Symphony is inferior to his Study in Sonority; yet it is also true that Mr. Shaw's reading was worried and lackluster. Who was really to blame? Perhaps both, in equal measure. (Mr. Riegger was on hand to accept the applause.)

* * *

After the intermission came Stravinsky's eloquent "Symphonie de Psaumes," in which the Chorus pro Musica gloriously participated. They had been trained by Alfred Nash Patterson, their regular conductor, and they sang as well under Mr. Shaw's direction as they do under Mr. Patterson's. Mr. Shaw kept the melodic lines aloft with buoyant ease, and at the close his listeners were enthusiastic.

It is to be hoped that Symphony Hall management is now satisfied with what Mr. Shaw can and cannot do, and, if future engagements are offered, they will take into consideration what he does best. Mr. Shaw would be well advised never to leave his first love.

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

AUG 24 1958

Shaw To Conduct Boston Symphony In Concert Here

ROBERT SHAW, associate conductor of the Cleveland Orchestra who will guest-conduct the Boston Symphony when it comes to the Bushnell stage in this season's Bushnell Symphony Series. Upon invitation of Charles Munch, Shaw will handle a series of concerts both in Boston and on tour. The Bushnell series, for which subscriptions are now available, will open on September 25 with the New York Philharmonic under the baton of Leonard Bernstein.

Robert Shaw, one of America's most dynamic young conductors, will serve as guest conductor of the celebrated Boston Symphony Orchestra when it plays in the coming season's Bushnell Symphony Series. Shaw will take over the Charles Munch podium for a series of concerts both in Boston's Symphony Hall and in a few other cities.

Although Shaw is best known as an outstanding organizer and director of choral and combined choral - orchestral ensembles, he is rapidly building up prestige as a symphony conductor. He has served the San Diego Symphony as regular conductor, the Cleveland Orchestra as associate conductor with George Szell during the past two years, and has guest conducted the Boston and other topflight orchestras.

Shaw's interest in music was first evidenced during his days at Pomona College in Claremont, alif. There he directed the colege glee club when it appeared a movie, "Varsity Show," ich Fred Waring was producing the campus. He later went to w York as Waring's choral director, but also found other outts for his talent. He trained oruses for several Broadway ts, including "Carmen Jones," nd organized the Collegiate Chorale. After service in the Navy e was named choral director of e Berkshire Music Center and f the Juilliard School. His Robert Shaw Chorale toured widely n concerts, performed with the NBC Symphony under Toscanini and made many popular recordngs. In the meantime he studied symphony conducting.

The 29th Bushnell Symphony Series, in which Shaw will conduct, will open Sept. 25 when the New York Philharmonic with Leonard Bernstein on the podium will come to the Bushnell stage. In addition to the Boston and New York ensembles, the series will bring the Philadelphia Orchestra under Ormandy, the Danish National Orchestra of Copenhagen and the Cleveland Orchestra under Szell, with Theodore Lettvin as guest pianist. An illustrated folder describing the series, for which tickets are now available, has been published by the Bushnell Memorial.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

JAN 4 1959

CLEVELAND CONDUCTOR: Robert Shaw, associate conductor f the Cleveland Orchestra who, pon invitation of Charles Munch, vill guest-conduct the Boston ymphony Orchestra in its conert on the Bushnell stage Janury 13. Shaw's program is expected to include Schubert's Uninished Symphony, Kurka's Second Symphony and Tehaikovsky's ixth (Pathetique). A limited umber of tickets for this conert will be on sale in the Bushoncert is the fourth in this seaell box office tomorrow. The on's Bushnell Symphony Series.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JAN 9 1959

ROBERT SHAW
Conducting Tuesday

Boston Symphony Here Next Week

Works by Haydn, Kurka and Tchaikovsky will make up the program to be performed by the Boston Symphony Orchestra at the Bushnell Memorial next Tuesday at 8:15 p. m.

This concert, fourth event in the 29th annual Bushnell Symphony Series, will be guest-conducted by Robert Shaw, associate conductor of the Cleveland Orchestra. On invitation of Charles Munch he is conducting a series of Boston Symphony concerts this month, both in Boston and on tour.

While Shaw is best known for his international reputation as a foremost choral organizer and director, he is also rated one of this country's top young orchestral directors, says Bushnell Managing Director William H. Mortenson. "During the past two seasons he has handled over 60 concerts by the Cleveland Orchestra each year, in addition to his many guest appearances.

He has selected the following program for Hartford: Haydn's Symphony in D major, No. 104, known as the "London;" Robert Kurka's Second Symphony, composed by commission of the Paderewski Fund six years ago and never before played in Hartford; Tchaikovsky's popular Symphony No. 6, the "Pathetique."

Tickets for next Tuesday's concert, the only one to be played in this city by the Boston Symphony this year, are available in limited number at the Bushnell boxoffice.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JAN 11 1959

BOSTON SYMPHONY TO VISIT HARTFORD

HARTFORD, Conn. — The Boston Symphony, which comes to Hartford's Bushnell Memorial stage in a concert Tuesday, will bring as guest conductor the young leader Robert Shaw, who is conducting a series of January concerts by the celebrated Boston orchestra, both at home and on tour. Noted as a choral conductor, Shaw also has been associate conductor of the Cleveland Orchestra during the past two seasons, handling some 60 concerts a year during the absence of George Szell.

Hartford will see Shaw in two major fields this season, as he will bring his Robert Shaw Chorale and Orchestra to the Bushnell stage Feb. 2 in a Civic Music Association concert for members only.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

JAN 13 1959

Robert Shaw Conducts 'Boston' Here Tonight

With Robert Shaw as guest conductor, the 105-member Boston Symphony Orchestra will be presented on the Bushnell Memorial stage tonight at 8:15 in its single local concert this season. Upon invitation of Music Director Charles Munch, Shaw, who is associated conductor of the Cleveland Orchestra, is conducting a series of Boston Symphony concerts this month both in Boston and on tour.

Tonight's program will include: Haydn's Symphony in D major, No. 104, known as the "London" because it was written and first performed there; Robert Kurka's Second Symphony, being given its first Connecticut performance at tonight's concert; Tchaikovsky's popular Symphony No. 6, the "Pathetique."

A limited number of tickets are still available for tonight's concert, which is the fourth event in this season's 29th annual Bushnell Symphony Series.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

JAN 11 1959

Boston Symphony Will Offer Varied Program Here

Guest-Conductor Robert Shaw has announced that the Boston Symphony Orchestra in its Bushnell Memorial concert next Tuesday evening will perform works by Haydn, Kurka and Tchaikovsky. Upon invitation of Music Director Charles Munch, Shaw is guest-conducting a series of Boston Symphony concerts this month, both in Boston and on tour, while he is on a brief leave of absence from his normal duties as associate conductor of the Cleveland Orchestra.

Tuesday night's concert, for which a limited number of tickets are still available at the Bushnell box office, will include: Haydn's Symphony in D major, No. 104, known as the "London" symphony; Kurka's Symphony No. 2; Tchaikovsky's popular classic, Symphony No. 6 in B minor, the "Pathetique."

The work by Robert Kurka will be new to Hartford audiences; its first performance anywhere took place in San Diego last July. Its composer, a native of Illinois, was on the threshhold of a great career in music, according to foremost critics, when leukemia claimed his life in December, 1957, when he was 36 years old. His talents had been rewarded during his short lifetime with a Guggenheim Fellowship, a Koussevitzky Foundation Commission and a Brandeis University citation. He had taught for a time at City College and Queens College in New York and at Dartmouth.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JAN 13 1959

Bushnell-Bound

Boston Symphony Performs at 8:15

New England's most distinguished musical ensemble, the 105-member Boston Symphony Orchestra, will play its single local concert this season on the Bushnell Memorial stage tonight, (curtain time 8:15). Guest Conductor Robert Shaw, whose fame as a symphony conductor is becoming comparable to his reputation as an outstanding choral director, will be on the podium and will present the following program:

Symphony in D major, the "London", by Haydn; Second Symphony by Robert Kurka, a work never before performed in Connecticut; the Sixth Symphony, "Pathetique", by Tchaikovsky.

A few remaining tickets for tonight's concert, and standing room, are available at the Bushnell boxoffice, Managing Director William H. Mortensen said at mid-morning.

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739
DEC 28 1958

Young Conductor To Lead 'Boston' In Concert Here

The Boston Symphony, which comes to the Bushnell Memorial stage in a Bushnell Symphony Series concert Jan. 13, will bring as guest conductor one of American music's most respected young leaders, Robert Shaw. At the invitation of Musical Director Charles Munch, Shaw will conduct a series of January concerts by the celebrated Boston orchestra, both at home and on tour, including Hartford's event. Tickets for the local concert, in limited number, are now available.

Although he became noted throughout the country as a choral director, Shaw is not less capable as an orchestral conductor, as he has been proving the past several years. He has been associate conductor of the Cleveland Orchestra during the past two seasons, handling more than 60 concerts a year during the absence of George Szell. During recent summers he has conducted the San Diego Symphony and has directed the Anchorage Festival in Alaska. Last season he achieved wide acclaim in guest-conducting a number of Boston Symphony concerts, a fact which led to a renewed invitation this year.

Hartford will be privileged to enjoy Shaw in each of his two major fields this season. Not only will he conduct the Boston Symphony on January 13, but on February 2 he will bring his Robert Shaw Chorale and Orchestra to the Bushnell stage in a Civic Music Association concert for members only.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JAN 14 1959

Robert Shaw Conducts Boston In Bushnell Memorial Concert

By DANIEL W. GOTTLIEB

The Boston Symphony Orchestra gave its annual concert here Tuesday night at the Bushnell Memorial.

Certain members of the audience, apparently unaware of advance publicity, were surprised when a strapping, blond-haired conductor made his way to the podium. This was Robert Shaw, guest conducting his first orchestral concert in the city.

It was apparent that Charles Munch, the Boston's permanent conductor, had entrusted his musicians to capable hands.

* * *

WHETHER LEADING the late Robert Kurka's Second Symphony, a new work in the orchestra's repertoire, or the more familiar Haydn "104" and Tchaikovsky's "Pathetique" symphonies, Mr. Shaw was alert to the character, details and structure of the music.

His conducting technique is refreshingly free of mannerisms. Furthermore, he gives many and precise instructions to his men. That a good choral conductor (Shaw Chorale) should make a good orchestra conductor is not surprising. On the evidence persented here last night, he rates among the country's most distinguished men on the podium.

His program last night opened with the Haydn. It was a gentle reading, lacking somewhat, however, in clarity. The music flowed together too freely instead of coming forth in neat units. Of course, it would have benefited immensely from a smaller hall with sharper acoustics.

* * *

THE KURKA was by far the popular favorite of the evening, judging by the applause. It is, especially in the first two movements, gripping and stunning music, and unquestionably American in character. That such a vital talent was snuffed out when only beginning to develop, must certainly be felt as a loss.

Written in 1953, the symphony can be looked upon as a vivid musical expression of our times, the agitated first theme of the first movement representing the disrupting forces of war; the broad, soaring theme that follows, mankind's hope and determination.

The finale has definite suggestions of jazz rhythms and tunes, all cleverly employed, but on first hearing, seemingly inconsequential to what has preceded. If so, Mr. Kurka is not the first composer to find he has said so much in two movements there is little left for a third.

* * *

THE PATHETIQUE emerged with the usual splendor that the Boston provides for such works. Perhaps Mr. Shaw drove the first and third movements too fast to round off all the phrases properly and missed the halting character of the waltz theme in the second movement.

If so, this is a small criticism in the light of the vitality he brought to the work.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

JAN 14 1959

Shaw Leads Symphony At Bushnell

The Boston Symphony, with Robert Shaw as guest conductor, was presented in the Bushnell Memorial Orchestral Series Tuesday evening. The program:

"London" Symphony	Haydn
Symphony No. 2	Kurka
"Pathetique" Symphony	Tschaikowsky

Last night's concert by the Boston Symphony marked the first appearance of Robert Shaw here as an orchestral conductor.

Since Mr. Shaw's wide reputation as a musician is primarily founded on his work as a choral conductor, there was more than usual advance interest and curiosity in the event. A standing-room-only house turned up and though its final applause suggested an amount of satisfaction, the concert was actually far from good.

Mr. Shaw's earnestness and zeal were undeniable, and he made a valiant try at the whole panorama of writing from classical to romantic and modern. But if this concert is any example, Mr. Shaw has not yet attained the imagination needed to set out the intricacies of symphonic composition, nor has he sufficiently mastered the resources of orchestration. The result was therefore pretty much a combination of lost opportunity in the interpretation in all three scores, and a welter of sound in their performance.

Strings Over Cherished

It appeared that Mr. Shaw's primary attention was going to the strings almost exclusively, while the other sections of the orchestra, as well as the other sections of the scores, went generally unheard and unplayed. There is no point in specifying here that the Haydn was wooden, the Kurka scarcely investigated, and the Tschaikowsky shapless The same difficulties springing from symphonic insufficiency were at the root of their mutual shortcomings.

Under the circumstances, one could not expect the Boston Symphony to be at its best. It wasn't. All told it was a melancholy event. One did not blame the orchestra. One did not really blame Mr. Shaw. It was just that last night, at least, he was beyond his depth and everybody was in the same, rocking boat.

—T.H.P.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715

JAN 11 1959

ARTISTS OF THE WEEK—Artur Rubinstein, left, will give the first of three all-Chopin recitals Friday at Carnegie Hall, and on Wednesday and Saturday Robert Shaw, center, appears as conductor of the Boston Symphony Orchestra for the first time in New York. On Monday, Joseph Fuchs, who has not played a recital here in five years, performs at Carnegie Hall.

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seen great strides towards re-

Continued on Page Four

Robert Shaw Guest Conductor With Symphony This Week

Robert Shaw, Associate Conductor of the Cleveland Orchestra, will conduct the Boston Symphony Orchestra's concerts of Friday afternoon and Saturday evening, January 2-3, and Sunday afternoon, January 4.

Mr. Shaw will be guest conductor of the Orchestra for three weeks, conducting also the concerts of Tuesday evening, January 6, Friday afternoon and Saturday evening, January 9-10, and the tour to Hartford, New York, Washington and Brooklyn, beginning on January 13.

Shaw will open his program for the concerts of January 2-3-4 with a performance of Tchaikovsky's Symphony No. 6 (Pathetique"). After the intermission he will present the first Boston performance of the Symphony

Continued on Page Four

Robert Shaw Guest Conductor

Continued from Page One

No. 2, Op. 24 by Robert Kurka.

The Symphony was commissioned in December, 1952, by the Paderewski Foundation for the Encouragement of American Composers and written between January and May, 1953. It was first performed on July 18, 1958, at a concert of the San Diego Symphony Orchestra conducted by John Barnett. Shaw conducted the work in Cleveland with the Cleveland Orchestra on November 20-22, 1958.

Kurka, who died in December, 1957 at the age of thirty-five, studied briefly with Otto Luening and Darius Milhaud. He taught at City College and Queens College, New York, and at Dartmouth College. His opera, "The Good Soldier Schweik," was premiered by the New York City Opera Company on April 23, 1957. The week before his death he received a commission to write an orchestral overture for the San Diego Symphony.

In addition to the Symphony and opera, Kurka composed considerable chamber music, including five string quartets, several violin sonatas, a Serenade for String Orchestra, a "Julius Caesar" Overture, a set of "Children's Piano Pieces" and a Concertina for two Pianos and String Orchestra.

Mr. Shaw will close his program with Hindemith's Symphony, "Mathis der Maler."

Back Bay Ledger 12/30/58

NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,201,134

JAN 15 1959

Music: Neglected Modern Symphony

Composition by Robert Kurka Performed

By HOWARD TAUBMAN

WHERE do conductors look for novelties? Why did Robert Kurka's Symphony have to wait until last night for its first New York performance at Carnegie Hall by the Boston Symphony Orchestra under Robert Shaw?

Reasons of sentiment would have justified an interest in this score. Mr. Kurka, a promising American composer, died in December, 1957, a few days before his thirty-sixth birthday, and here was a symphony completed in 1953.

A performance would have been in order as a memorial gesture. But it turns out that the work is well made, accessible and appealing in content and deserved attention on its merits.

•

The symphony was written on commission of the Paderewski Fund for the Encouragement of American Composers. It had its première last July in San Diego, Calif., under the direction of John Barnett. Mr. Shaw, who is associate conductor of the Cleveland Orchestra, directed it in that city last November and more recently in Boston.

Into the three movements, which require about twenty-five minutes, Mr. Kurka packed a lot of honest musical feeling. His style looked back to neo-classic models, and in the spirited final movement it had more than a faint evocation of jazz color and rhythm. But the synthesis was his own.

Robert Shaw

The Program

BOSTON SYMPHONY ORCHESTRA, Robert Shaw conducting. At Carnegie Hall.

Symphony No. 6	Tchaikovsky
Symphony No. 2 (first New York performance	Kurka
Mathis der Maler	Hindemith

The structure is in the symphonic tradition. The basic ideas are short and germinal and therefore susceptible to development. The young American showed that he could handle his materials with facility and logic and cause them to add up to

Robert Shaw Conducts Boston Orchestra

meaningful music. In the slow movement he sang with breadth of feeling. In the last he wrote with fresh virtuosity. His handling of the orchestra was resourceful.

•

Mr. Shaw, who is in town this week as guest leader of the Boston Symphony, conducted the Kurka work with sympathy for its point of view. His beat was crisp; his appreciation of the instrumental balances was admirable. The orchestra responded to his leadership with good-will.

Seizing the opportunity of an appearance in New York with an orchestra like the Boston, Mr. Shaw overloaded his program. He began with Tchaikovsky's Sixth Symphony. The performance went smoothly, though one was not convinced that the conductor had reached deeply enough to add much of his own impress to the interpretation. The evening ended with Hindemith's "Mathis der Maler" Symphony, one of the notable works of our time and one that deserves concentrated listening.

But give Mr. Shaw credit for making progress as a conductor and for being on the side of the angels. It is better to offer too much than too little. And as an American conductor he had the grace to bring us an attractive and worth-while American symphony.

NEW YORK, N.Y.
TIMES
D 633.106 S. 1,201,134

JAN 1 1 1959

GUEST CONDUCTOR— Robert Shaw leads Boston Symphony at Carnegie Hall and in Brooklyn this week.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326.478 S. 529.715

JAN 16 1959

Robert Shaw on Podium Of Boston Symphony Here

CARNEGIE HALL
Guest conductor, Robert Shaw. The program:
Symphony No. 6 in B minor ("Pathetique"), Op. 74....Tchaikovsky
Symphony No. 2, Op. 24...........Kurka
First N. Y. performance)
Symphony "Mathis der Maler" ("Matthias the Painter")....Hindemith

By Jay S. Harrison

Robert Shaw, prince among choral directors, is as yet no royal member of the orchestra conducting fraternity. Tuesday night at Carnegie, in his first local appearance with the Boston Symphony, he neither stumbled nor tripped, neither bumbled nor displeased; but his work simply failed to reflect those elements that lift an ensemble's performance above the level of the adequate and merely proficient.

This was especially apparent in the opening number, Tchaikovsky's "Pathetique," which may not have been a wise choice for the occasion, as the ear rings with renditions of the work played by the same orchestra under hands far greater in skill. But even dismissing comparisons, Mr. Shaw's interpretation was quite without the passion, the intensity, the sheer ecstasy of color that is the substance and core of the tpiece.

For one thing, the conductor has not yet learned the knack of keeping his lines tight and taut while the orchestra is dealing with passages both slow and **piano**, and this accounted for the symphony's tendency to drag whenever there was no vigorous motion to animate it. For another, Mr. Shaw's ear for sonority is not at present so keen that he can manage a bursting **tutti** without allowing the sonorities to blur and run into one another.

Quite beyond these details of technique, however, was the "Pathetique's" undernourished sentiment, which made the old warhorse seem rather pale and rickety. The flair, the billowing excitement of the piece was somehow lost in a performance that emerged rather as a statement of fact than a true recreation of Tchaikovsky's score. Faithful it was certainly; and no eccentricities of any kind clouded the interpretation. But the ultimate yeast that makes a work rise, and the ultimate zest that makes it travel, were no part of Mr. Shaw's reading.

Things appeared to change considerably as the conductor turned his attention to the first New York performance of Robert Kurka's Symphony No. 2. It was a brash, virtuosic rendition of a piece by a composer whose death last year, at the age of thirty-five, cut off what seemed to be a potentially distinguished career. At any rate, the symphony is everywhere a highly professional job, from its proclamative, syncopated first movement to its whirlwind close.

NEW YORK, N.Y.
HERALD TRIBUNE
D 326 478 S 529 715

JAN 1 5 1959

Robert Shaw on Podium Of Boston Symphony Here

CARNEGIE HALL
Guest conductor, Robert Shaw. The program:
Symphony No. 6 in B minor ("Pathetique"), Op. 74....Tchaikovsky
Symphony No. 2, Op. 24...........Kurka
First N. Y. performance)
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Basically, the work appears to have grown out of Prokofiev, with that composer's Fifth Symphony as its main source of reference. Surely the slow movement, with its silvery fiddle tune punctuated by pizzicati in the low strings, has enough precedent in Prokofiev's work, and the augmentation development procedures are all of a contemporary Russian stamp.

This said, it is doubly to Mr. Kurka's credit that so much of his own personality was soaked up by the score. The cast of his mildly dissonant diatonicism is purely individual, as is his formal reasoning and color sense. And if, in the final analysis, the work does not come off as an entity, it is largely the fault of the composer's youth, which had not, at his passing, given him time to consolidate all the elements that go into symphonic pieces of major significance.

1/21/59 Staats-Herold

Robert Shaw vertritt Ch. Munch in Gastkonzerten der Bostoner

Robert Shaw, zurzeit ein Dirigent des Cleveland Orchesters (an dessen Spitze George Szell steht) lenkte vor vielen Jahren schon die Aufmerksamkeit der Kenner auf sich als Leiter des Collegiate Chorale. Inzwischen hat er sich energisch auf Orchesterarbeit umgestellt, mit günstigen, wenn auch noch nicht vollkommenen Ergebnissen. In zwei Konzerten des **Symphonie-Orchesters, Boston,** hatte er eine Fülle unterschiedlicher Aufgaben für sich selbst, nicht weniger für seine Hörer hineingepackt.

Für die VI. Symphonie, B-Moll, die "Pathetique", welche von den Programmbildnern gar nicht mehr in Ruhe gelassen wird, ist dieser blonde amerikanische Musiker zu jung und — zu glücklich. Wer hier die Gefühlstiefe des russischen Romantikers ausloten will, muß etwas von seinem (und Puschkins) Eugen Onegin in sich haben. Wo soll das die Generation der Shaws hierzulande hernehmen? Aber, was an dramatischen Entladungen in dieser Partitur steckt, wurde sorgfältig hervorgeholt.

Die Symphonie "Mathis, der Maler" von **Paul Hindemith** sollte nicht am Programmende, sondern allein stehen — wie die Bilder Gruenewalds am Isenheimer Altar den leeren Kirchenraum dominieren. Doch, gerade diese sakrale Weiträumigkeit, und darin das tragisch aufbrechende Drama des Menschensohns erfaßt Robert Shaw, indem er am Pult steht — nicht anders als ein ergriffener Betrachter vor der Leinwand des unsterblichen deutschen Malers.

Eine wahre Tat Shaws die Erstaufführung der 2. Symphonie op. 24 des ungewöhnlich begabten Robert Kurka, der noch vor seinem 36. Geburtstag an Leukämie starb. — Er spricht seine eigene, ganz persönliche Orchestersprache. Wählt er als Struktur die Sonatenform, so ist er deshalb noch lange nicht als "Neoklassiker" abzustempeln; sein erstes synkopiertes Thema schon hat nahe Jazz-Beziehung. Vitalität im kontrapunktistischen Aufschwung der Streicher weicht einer mystisch-schwingenden Stille. Ein Höllengalopp zwinkert zu Shostakowitsch hinüber (Slawen unter sich!) aber im Presto gioloso reicht Kurka keinem amerikanischen Komponisten als Sousa seine Schöpferhand.

Im zweiten Konzert folgte auf eine Haydn-Symphonie die Vierte Symphonie, op. 63 des 74jährigen Wallingford Riegger aus Georgia (jetzt in New York), der persönlich für starken Beifall danken durfte. Eine Arbeit, welche die Hörernerven dauernd in Hochspannung hält; Schaukelbewegung, irgendwie an Gregorianischen Stil erinnernd, hat in diesem Fall eine alles andere als einschläfernde Wirkung.

Das wichtigste Werk, Strawinskys "Psalmensymphonie" stand am Ende. Es erfordert gesonderte Betrachtung. R. P.

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Hits Fourth

"The Buccaneer," Paramount's Cecil B. DeMille presentation starring Yul Brynner, Charles Heston, Claire Bloom, Charles Boyer and Inger Stevens, has begun its fourth week at the Capitol Theatre.

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While the full surge of the Hindemith was not encompassed, Shaw fared much better on this contemporary ground. "Mathis der Maler" is a sectional work which is most difficult to project effectively and Shaw is to be commended for his perception of its architectural potential. The general impression, however, of his personality as an orchestral conductor is that it remains more tentative than mature.

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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 190,726

JAN 15 1959

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

FEB 1959

Boston Symphony Orchestra, Robert Shaw conducting, Jan. 14, E.—Under the direction of the young American guest conductor, the Bostonians presented Tchaikovsky's Symphony No. 6, the Symphony No. 2 of Robert Kurka, and Hindemith's "Mathis der Maler" Symphony.

The work by Kurka, promising American composer, whose death occurred a few days prior to his thirty-sixth birthday, had its first New York performance. It is logically and skillfully constructed, playable, and its content is of considerable appeal. The idiom is brilliant and syncopated in parts and broadly flowing in others. Mr. Shaw gave the work a careful and devoted reading, showing the benefit of previous performance in another city.

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A. M. K

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cello duo, Dec. [illegible], A— [illegible]
played by the Kraeuter Duo, [illegible]
Concerto for Violin and Cello in E (with Mitchell Andrews as guest pianist), was a warm and winning affair. Miss Kraeuter seems to give herself to the cello and the music with abandon, and to be propelled by a strong and urgent rhythmic sense. Some tonal dryness on the part of the violinist, while particularly evident in company with the cello, also prevented him from communicating fully in his performance of Debussy's Sonata for Violin and Piano in G minor, and his intonation was not always dependable. These reservations aside, it was a pleasure to hear the Passacaglia for Violin and Cello (Handel-Halvorsen)—a real virtuoso piece, and the "Deux Choros" for Violin and Cello by Villa-Lobos. Miss Kraeuter in particular gave

conducted with a generally clear-cut approach, yet at times it seemed as though a vital spontaneity of spirit was absent, coupled with some moments of undue tempi dragging. Hindemith's "Mathis der Maler," one of the prominent scores of our time, was given a rendition of warmth and general excellence by the orchestra. L. C.

Artur Rubinstein, pianist, Jan. 16, E.—Rubinstein played an all-Chopin recital (the first of a series of three). Need more be said? From the moment he appeared on stage, he projects, by the force of his personality, potent qualities of dignity, warmth and simple humanity. And it is on this endowment that the triumphs of his art depend.

Rubinstein is one of the last great pianists of a disappearing tradition in which the cardinal element is the poetry of tone. It is by this means that he molds phrases, gives weight and suggestiveness to the harmonies, breathes life into the forms of music.

The program included two Scherzos, in C sharp and B flat, the D flat Nocturne, Opus 27, two Mazurkas, six Etudes, the A flat Ballade, the B minor Sonata and the Berceuse. The reception was ovational. A. M. K.

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WASHINGTON, D.C.
POST TIMES & HERALD
D. 390 649 S 420 112

JAN 15 1959

Postlude

Callas to Appear in Complete 'Pirata'

By Paul Hume

Questions have been coming in about:

Hume

MARIA CALLAS. The performance of Bellini's "Il Pirata," in which she will sing in Constitution Hall on Thursday night, Jan. 29, is a production of the American Opera Society, of New York City. This organization, in recent years, has presented such notable affairs as Eileen Farrell in "Medea," Farrell in the Strauss "Ariadne auf Naxos," Elisabeth Schwarzkopf in Handel's "Julius Caesar," with Cesare Siepi, and many similarly distinguished items.

Its usual conductor is Arnold Gamson. For the "Pirata," however, the conductor will be Nicola Rescigno, who led the orchestra for Callas in Constitution Hall in November, and who has conducted for her in Italy, England and all over this country. The performance will be a complete version in concert form, precisely as the Society will give it two nights earlier in Carnegie Hall. It is being presented here by the Hayes Concert Bureau, it is not on any series and tickets are available to the public at the Hayes office. (For some reason some people have thought it was a closed affair. In Constitution Hall yet!)

The Washington Post will print a summary synopsis of "Il Pirata" on the Sunday prior to the performance, and my column on that day will be devoted to a detailed discussion of its music.

The NATIONAL SYMPHONY is getting around to playing the Bartok Concerto for Orchestra. It is on the program that guest conductor Antal Dorati will lead here three times in the week of Jan. 25. The leader of the Minneapolis Symphony, Hungarian-born Dorati has made something of a specialty of the Bartok, which he is pairing with the Beethoven Fifth.

Incidentally, the National Symphony is playing its 2600th concert this week, on its tour. The event will take place in Westfield, N. J., of all places.

Tonight the BOSTON SYMPHONY, in its second, and final, appearance of the year, on the National Symphony series, will be conducted by Robert Shaw, who is now associate conductor of the Cleveland Orchestra. Shaw is giving us the first local hearing of the Symphony No. 4 by Wallingford Riegger.

DOROTHY MAYNOR, too long absent from our halls, returns this Sunday at 3 p. m., in Lisner Auditorium, in a benefit recital for Lincoln Memorial Congregational Temple. Her program is chosen from some of the greatest and most popular songs of Handel, Schubert, Strauss, Tschaikowsky and Rachmaninoff.

Friday night, E. POWER BIGGS will play the new Aeolian-Skinner organ in Grace Episcopal Church, Silver Spring, open to the public.

GIOVANNI MARTINELLI, one of the glories of the Metropolitan Opera for over 30 years, will speak on his experiences in opera, Sunday at 5:30 p. m., in Dumbarton Oaks. The alk is open to members of the Opera Society of Washington. Those wishing to join the Society may call REpublic 7-0700 for information.

COMING next week, but sent to us too late for this Sunday's calendar: Nora Caperan, pianist, Monday, 8:30 p. m., at the Pan American Union, open to the public without charge.

Postlude

THE WASHINGTON POST *and* TIMES HERALD
Friday, January 16, 1959 D7

Robert Shaw Assessed as Conductor

By Paul Hume

Hume

The Boston Symphony Orchestra introduced Robert Shaw to Washington in a new guise last night when he appeared in Constitution Hall as guest leader of the visiting orchestra.

Known far and wide for his magnificent chorus (which will sing in the same hall in three weeks), Shaw has been devoting the greater part of his time to orchestral conducting for several years now, under such mentors as Pierre Monteux, and George Szell, of whose Cleveland Orchestra he is now associate conductor.

His close association with the art of great conductors include frequent collaboration with Arturo Toscanini, for some of whose most memorable performances Shaw prepared the chorus.

But there is a vast difference between observing and doing, between conducting even a superb choral group and leading a great orchestra. Our interest in Shaw was therefore at a high point when he came out to open his program with the last of Haydn's symphonies, the "London," No. 104.

Any man who follows 48 hours after Sir Thomas Beecham has conducted the Philadelphia Orchestra is in a tough spot. When he plays a Haydn Symphony, the spot becomes intolerable. Shaw's Haydn was, precisely as one who has watched him for years would have predicted, intense, rhythmically precise, too tense, and suffering from the over-attention devoted to the very precision which is only part of the whole story.

True, many of the andante's phrases were shaped with affectionate curving movements. But the net effect of Shaw's style on the orchestra was, in this as in the Stravinsky to come, to bring out accents that are not indicated, and not in keeping with the essence of the music. Elasticity we can use in abundance in Haydn; athleticism mars him.

A symphony of Wallingford Riegger is a novelty on the programs of any orchestra in this country, though the composer is nearing his 75th year. Shaw played his fourth symphony with impressive comprehension of its complexities, laying it before us completely illuminated, and glorified in the playing of the members of the orchestra.

It is music much manipulated. A brief idea sets in motion a first movement that often sweeps forward on waves of multi-colored string sounds, but over and above that initial theme is tossed about, somewhat more than its weight will bear. The slow movement, some of which was a part of an early and remembered Martha Graham dance, "Chronicle," has dance rhythms and exotic hues, though no one would dance to it as it now stands, except possibly the greatly gifted Miss Graham herself.

We find much to admire in Riegger's ideas, but, after the finale of fragmentary ideas worked over in various ways, contrapuntal and otherwise, we are at a loss to assess the work from any emotional point of view. It has beauty. It also has places that seem empty.

The Stravinsky Firebird Suite, in its most familiar form, closed the evening, bringing "bravos" from the audience. It was an account of strong pulse, some glamour in tone, and some fine playing. It was a far distance from the luxuriant readings that make the score memorable.

The "why" of all this is one of the greatest questions in interpretive art: is it possible for a 40-year-old conductor to simulate the knowledge and emotional insights of an 80, or a 70, a 60-year-old conductor? Or, when does a conductor become a great conductor? How many symphony boards would love to have the answer to that one.

NEW YORK, N.Y.
TIMES
D. 833.106 S. 1,201,134

JAN 18 1959

BOSTON SYMPHONY OFFERS PREMIERE

Riegger's Fourth Is Heard in Its First Performance Here at Carnegie Hall

BOSTON SYMPHONY ORCHESTRA, Chorus [illegible] Conducted by Robert Shaw. At Carnegie Hall
Symphony in D. No. 104 (London) . . . Haydn
Symphony No. 4 (first New York performance) . . . . Riegger
Symphony of Psalms . . . . Stravinsky

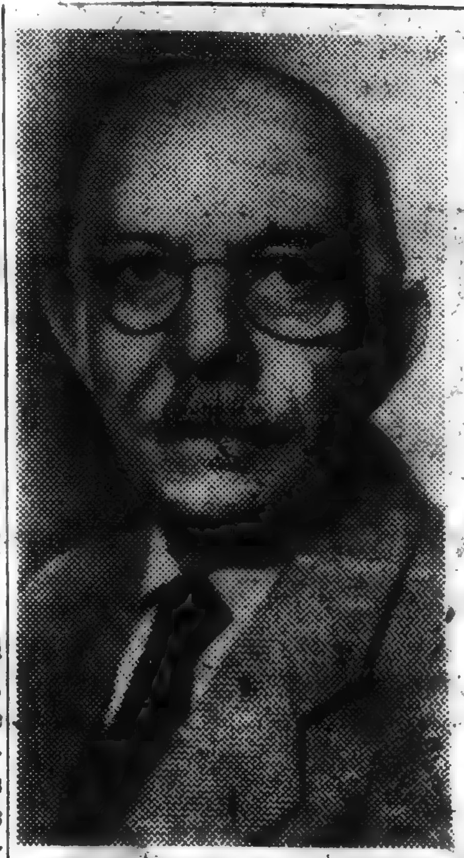
By HOWARD TAUBMAN

In his seventies, Wallingford Riegger, American composer, has arrived at the point where he does not have to wait forever to see one of his big works come to performance. His Fourth Symphony, written only several years ago, had its New York première at Carnegie Hall yesterday afternoon, and that amounts to speedy acceptance.

Robert Shaw, serving as guest conductor of the Boston Symphony Orchestra, brought the work to town. The symphony was composed on commission of the imaginative and energetic Fromm Music Foundation and was performed in 1957 with thirteen other works written at the foundation's order at a University of Illinois festival. Mr. Shaw took up the symphony and introduced it to Cleveland last month and to Boston some days ago.

This symphony, like so much of Mr. Riegger's work, reflects the composer's questing spirit. It is not radical in idiom or layout. In the past Mr. Riegger has used twelve-tone ideas, but this score is tonal. Tonality, however, is approached with a fresh ear and an original point of view. Occasionally it is deliberately vague or implicit.

That has been Mr. Riegger's way through the slow and steady development of his career. He refuses to be tied down to a rigid set of formulas, whether of the left, right or center. For each work he seeks a new solution of what are essentially musical problems.



COMPOSER: Wallingford Riegger, whose Fourth Symphony was played at Carnegie Hall yesterday afternoon by Boston Symphony.

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WASHINGTON, D.C.
NEWS
D. 175,562

JAN 16 1959

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It's possible that it takes a certain mood to really enjoy this work. I'm not quite sure just what that mood is. Perhaps, if you went to concerts every night for six months and heard nothing but Bach, Haydn, Mozart and Schubert, the Riegger symphony ("One cannot call it major or minor; it is modal and purposely fluid") might be a welcome change.

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High point was the Stravinsky Suite from The Firebird ballet, which, incidentally, sounded positively classical after the Riegger. Mr. Shaw and the Boston combined to give The Firebird sumptuous performance.

MILTON BERLINER.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715

JAN 18 1959

MUSIC

PAUL HENRY LANG

Boston Symphony Orchestra

Robert Shaw

CARNEGIE HALL

Guest Conductor, Robert Shaw; Chorus Pro Musica, Alfred Nash Patterson, conductor.
The program:
Symphony in D major, No. 104 ("London") . . . . Haydn
Symphony No. 4, Op. 63 (first N. Y. performance) . . . . Riegger
Symphonie de Psaumes, for Orchestra with Chorus . . . . Stravinsky

The Saturday afternoon concert of the Boston Symphony in Carnegie Hall, Robert Shaw conducting, presented substantial and unhackneyed fare: two towering masterpieces flanking a new and as yet unknown symphony.

The new work is by Wallingford Riegger, the fourth of his symphonies. What makes Mr. Riegger's music so attractive is not only the very considerable mastery of the metier, the good ideas, and their imaginative elaboration, but the independence with which he goes about handling all this. He is a truly modern composer; neither a make-believe nor an imitator. What's good for Schoenberg or for Debussy *may* be good for him, but only under certain conditions—his conditions.

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The slow movement was particularly appealing. It is a sort of *danse macabre*, its Spanish dance rhythms bitter and frustrated, at times veiled, at others only half-realized. It is an intensely expressive piece.

The performance was—shall we say?—correct. Everything was neatly played by this magnificent orchestra, but Mr. Shaw did not extend a helping hand to the composer. The first movement is clearly a sonata structure; why then permit the recapitulation to occur without any further ado? A movement like this must be shaped.

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How marvelously fresh and moving this great work remains! There was a time when the *musicus maximus* had a heart, a big heart, and not only brains. Listening to the Alleluia one was enthralled by its magic, hoping that the gently undulating song, punctuated by the soft beats of the timpani, would never end. And whoever played those drums—was it Mr. Farberman?—surely deserves the orchestral equivalent of Phi Beta Kappa.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 190,726

JAN 19 1959

Music

Boston Symphony Honors 2

By LOUIS BIANCOLLI.

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Much of the brilliance derived from the intense and devoted conducting of Robert Show, who was completing his first set of symphonic concerts in this city as guest of the visiting orchestra.

The rest was the result of the work of a body of musicians, who at their best—in skill, polish, and balance—are at least he equal of any other orchestra in this part of the world or anywhere else. So much for the playing.

As for the music, I was completely won over by Stravinsky's "Symphony of Psalms"—an earlier score that I find infinitely superior to the lavishly acclaimed "Threni," recently premiered in Town Hall.

The new Riegger symphony—The Fourth—left me with a divided mind. The performance was striking in its fervent conviction and the music showed every sign of Mr. Riegger's integrity and originality.

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Mr. Shaw had the splendid cooperation of the Chorus Pro Musica in the "Symphony of Psalms."

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

JAN 15 1959

Wallingford Riegger's Fourth Symphony will be heard in New York on Jan. 17 at a concert of the Boston Symphony in Carnegie Hall. The work will be conducted by Robert Shaw.

Staats Zeitung und Herold
1-30-59

30. Januar 1959

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MUSICAL COURIER
NEW YORK, N.Y.
18 Ti. a YR. 25,217

MAR 1959

CARNEGIE HALL

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NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,201,134
JAN 18 1959

BOSTON SYMPHONY OFFERS PREMIERE

Riegger's Fourth Is Heard in Its First Performance Here at Carnegie Hall

BOSTON SYMPHONY ORCHESTRA, Cho- [redacted] by Robert Shaw. At Carnegie Hall.
Symphony in D, No. 104 (London) ... Haydn
Symphony No. 4 (first New York performance) ... Riegger
Symphony of Psalms ... Stravinsky

By HOWARD TAUBMAN

In his seventies, Wallingford Riegger, American composer, has arrived at the point where he does not have to wait forever to see one of his big works come to performance. His Fourth Symphony, written only several years ago, had its New York première at Carnegie Hall yesterday afternoon, and that amounts to speedy acceptance.

Robert Shaw, serving as guest conductor of the Boston Symphony Orchestra, brought the work to town. The symphony was composed on commission of the imaginative and energetic Fromm Music Foundation and was performed in 1957 with thirteen other works written at the foundation's order at a University of Illinois festival. Mr. Shaw took up the symphony and introduced it to Cleveland last month and to Boston some days ago.

This symphony, like so much of Mr. Riegger's work, reflects the composer's questing spirit. It is not radical in idiom or layout. In the past Mr. Riegger has used twelve-tone ideas, but this score is tonal. Tonality, however, is approached with a fresh ear and an original point of view. Occasionally it is deliberately vague or implicit.

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WASHINGTON, D.C.
NEWS
D. 175,562
JAN 16 1959

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MILTON BERLINER.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715
JAN 18 1959

MUSIC

PAUL HENRY LANG

Boston Symphony Orchestra

Robert Shaw

CARNEGIE HALL

Guest Conductor, Robert Shaw; Chorus Pro Musica, Alfred Nash Patterson, conductor.

The program:
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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 199,720
JAN 19 1959

Music

Boston Symphony Honors 2

By LOUIS BIANCOLLI.

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Staats Zeitung und Herold
1-30-59

30. Januar 1959

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
JAN 15 1959

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MUSICAL COURIER
NEW YORK, N.Y.
18 TI. a YR. 25,217
MAR 1959

CARNEGIE HALL

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715
JAN 25 1959

Music and Musicians

Haydn Is Not What He Seems To Be

By PAUL HENRY LANG

The recent New York performance of Haydn's "London" Symphony by the Boston orchestra under the direction of Robert Shaw was an uncommon enough event. This composer, the idol of the musical world in his own line, is the least understood among the great masters in ours, therefore he is infrequently played except by that small élite, the string quartet devotees. But the performance showed the durability of the old canards that surround the life and work of the man on whom was bestowed the impossible sounding honor: "Father of the symphony." (Incidentally, though of course no single person ever creates a genre all by himself, just the same we should have neither the "Jupiter," nor the "Fifth" nor even the "Pathétique" without the "Farewell," the "Oxford," and the "Surprise.")

Mr. Shaw followed not only the custom, long since discredited, of playing Haydn with Wagner's orchestra, but by his manner of playing the finale of this work revived the fattest of the canards: Haydn's Slavic origin as expressed in his music.

A Folk Dance

This latest movement, with its drone basses, vigorous rhythm, and characteristic melody has an unmistakable folk dance quality. John N. Burk, the careful and able author of the Boston Symphony program notes, says "folk-like"; not so the late Sir Henry Hadow, who declared not only the tune, but also its composer to be racially pure descendants of the region now gently administered by Marshal Tito. The discovery was enthusiastically accepted by the symphonically underprivileged English-speaking peoples, especially since their knowledge of East European geography and ethnography was—and remains—also underprivileged.

Sir Henry, though a skilled and brilliant writer on music of his own late romantic era, was nevertheless *manqué* as a musicologist. Ever since he solved the grave stylistic problems posed by the hundred-odd symphonies of Haydn by making him a Croatian composer, many conductors have been seeing bear, sword, fire dances and goodness knows what other Slavic ghosts in this music that is as Austrian as Franz Josef's whiskers.

Josips Everywhere

Such a funny and unlikely idea could not have originated in England. Hadow found it in the work of a Croatian musicologist by the name of Kuhac. Kuhac, too, was a serious and indefatigable researcher, and his collection of hundreds of South Slavic folk songs is still valuable—if one forgets about the awful piano accompaniments he devised for them. But like so many zealots who are a little short on scholarship but long on "patriotism," he endeavored to turn into a Simon pure Yugoslav every one who ever had a drink of slivowitz.

Among his creations are Josip Haydn, Josip Tartini and Josip Slezinger, "the first Serbian conductor of the Ducal Guard." I regret to say that try as I would I could not track down this last fellow with the unquestionably Serbian name, but as to the first of the Josips, Haydn, a distinguished German scholar, Ernst Fritz Schmid, proved unequivocally that for generations there flowed nothing but good Austrian peasant blood in Haydn's veins. But Kuhac himself cannot bear too close scrutiny, for he did to himself what he did to Haydn and Tartini, changing the very un-Slavic Franz Xaver Koch into Franjo Zaver Kuhac.

All this is pretty silly. We think of Generals Steuben and Pulaski as our own, but we do not try to convert them into authentic New Englanders and the inventors of the "K" ration. Now just what would happen if Hungarian, Bavarian, Czech—even French—historians were to come forward and press claims? (Well, some of them have.) Haydn used many folk songs of diverse nationalities; the eighteenth century was a notably international arena for the arts. And what about the Catholic Church? They would have to make Haydn at least a papal count if not a Monsignor; not only because the great composer was a devout son of the church who composed many fine works for its rite, but because he borrowed not a few Catholic melodies.

All Sources

This sort of thing is quite futile. Haydn plucked his themes, as Shakespeare did his stories, from any and all sources, though most of them were of his own invention; all that mattered to the classic symphonist was what became of such a theme. The composer would gradually whittle down the theme to an irreducible minimum, often a single interval, then pick up the chips to play with them, all the while keeping the knife and nicking them some more until it is time to gather up the imaginative debris and reconstruct the original whole. This was an art no Croatian musician of the times, be he a folk singer or conductor of the ducal guard, could even remotely approximate, for it was the hallmark of the superbly trained professionals of the great Viennese school.

But it became mandatory wherever Hadow's essay, "Haydn, a Croatian Musician," was known, to make some of the finales come larruping along like a wild and rugged Montenegrin war dance. How disconcerting to note that when the "London" Symphony was first performed in Britain's capital, some of the local cognoscenti recognized in the Croatian theme of the finale such London street vendors' cries as "Live cod" and Hot cross buns"!

NEW YORK, N.Y.
POST
D. 338,549 S. 258,355
JAN 19 1959

Riegger's 4th Symphony And 'Symphony de Psaumes'

Saturday afternoon's concert by the Boston Symphony in Carnegie Hall proved especially provocative on three counts. First, the Symphony No. 4 by the 73-year-old Wallingford Riegger, turned out to be an arresting, if not entirely satisfactory work. Second, conductor Robert Shaw produced a more convincing impression as maestro than in the ensemble's preceding Wednesday concert. Third, Stravinsky's "Symphonie de Psaumes" for Orchestra with Chorus, sung by the Chorus Pro Musica, reinforced previous hearings of its deep significance as a profound work.

Shaw, having made his initial reputation as a choral conductor, was on home ground here and he not only drew qualities from the vocalists which were distinguished by their varying beauty, but his integration with the instrumentalists, and his interpretation, produced extraordinary results.

In the Riegger also, Shaw evinced a conviction he hadn't manifested earlier. Its initial movement goes on too long for its ideas but it contains fascinating material, and I found it engrossing. The second is highly original and has a tragically ironic dance character, deriving from Riegger's "Chronicale," composed in 1936 for Martha Graham. The third, like the second, ends with a question, and, again, like the preceding movement, contains much of provocation.

WASHINGTON, D.C.
STAR
D. 254,992 S. 286,218
JAN 16 1959

NEWS OF MUSIC

Guest Conductor Shaw Leads Bostonians

By DAY THORPE
Star Music Critic

The Boston Symphony Orchestra, Robert Shaw, conductor. At Constitution Hall. Program: Symphony in D, No. 104, Haydn; Symphony No. 4, Opus 63, Wallingford Riegger; Firebird Suite, Stravinsky.

Robert Shaw—best known to the general American music lovers as a choral conductor, to Cleveland as the associate conductor of its orchestra and to Boston as a guest conductor—brought the latter orchestra to town last night in a concert on the National Symphony series.

Mr. Shaw is a highly talented musician and a vigorous and graphic leader. He works hard at his job. Every beat of the music, every turn of phrase, every dynamic nuance, is indicated precisely by his stick and hands. This bodily picturization of his musical ideas probably is the result of his many years as a conductor of a large chorus of amateur or quasi-amateur singers who have to be shown exactly what to do.

The main work on Mr. Shaw's program was the fourth symphony of Wallingford Riegger, a recent piece which he has played not only with the Boston Orchestra but also with his own in Cleveland. It is in three movements, is skilfully orchestrated, and is especially interesting in its many intricately wrought and unusually expressive themes.

Mr. Riegger, a 74-year-old Georgian now living in New York, is generally considered one of our best and most reliable composers. He was in the audience last night to acknowledge the ovation accorded his symphony.

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NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571,024 S. 819,002
JAN 9 1959

AT HUNTER COLLEGE

Ross Explores Moravian Music

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Moravian communities are said to have owned the most valuable collection of music in the Colonial period. This included many 18th Century sacred works brought over by Moravian settlers, the scores of which cannot be duplicated elsewhere. There is also much music composed by American Moravian composers.

The program began with the Oratorio "The Israelites in the Desert" by no less a figure than C. P. E. Bach, a work so popular that it was copied and recopied many times. It continued with a sinfonia by Schwindl, a characteristic period piece reconstructed from the orchestra parts still in manuscript at Central Moravian Church in Bethlehem; and four anthems by Hagen, Reissiger, Latrobe, and Gregor, some of which are still sung there today.

Excerpts from oratorios by Hasse (St. Helen at Calvary"), Schulz ("Athalie"), and Graun ("The Passion "Der Tod Jesus") gave further insight into this music, the latter having its last full performance in 1925. Two chorale preludes played by Robert Elmore organist of the Central Moravian Church, completed the program.

Shades of Bach and Handel inevitably hover over this music. Their works may have circulated more extensively since 1800, but this will help fill in the contemporary scene as well as a gap in surveys of American music. The style is unmistakable, belonging side by side with the 18th Century instrumental works more commonly heard in the concert halls.

This historical survey reflected Ross's conscientious as well as enterprising choral activity and the reliable, if somewhat modest, work of the chorus. Marguerite Willauer, Hallie Nowland, William Lewis, and Fague Springmann sang the solos. A small orchestra helped approximate 18th Century performance.

New Symphony

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 526,715
JAN 25 1959

Music and Musicians

Haydn Is Not What He Seems To Be

By PAUL HENRY LANG

The recent New York performance of Haydn's "London" Symphony by the Boston orchestra under the direction of Robert Shaw was an uncommon enough event. This composer, the idol of the musical world in his own line, is the least understood among the great masters in ours, therefore he is infrequently played except by that small élite, the string quartet devotees. But the performance showed the durability of the old canards that surround the life and work of the man on whom was bestowed the impossible sounding honor: "Father of the symphony." (Incidentally, though of course no single person ever creates a genre all by himself, just the same we should have neither the "Jupiter," nor the "Fifth" nor even the "Pathétique" without the "Farewell," the "Oxford," and the "Surprise.")

Mr. Shaw followed not only the custom, long since discredited, of playing Haydn with Wagner's orchestra, but by his manner of playing the finale of this work revived the fattest of the canards: Haydn's Slavic origin as expressed in his music.

A Folk Dance

This latest movement, with its drone basses, vigorous rhythm, and characteristic melody has an unmistakable folk dance quality. John N. Burk, the careful and able author of the Boston Symphony program notes, says "folk-like"; not so the late Sir Henry Hadow, who declared not only the tune, but also its composer to be racially pure descendants of the region now gently administered by Marshal Tito. The discovery was enthusiastically accepted by the symphonically underprivileged English-speaking peoples, especially since their knowledge of East European geography and ethnography was—and remains—also underprivileged.

Sir Henry, though a skilled and brilliant writer on music of his own late romantic era, was nevertheless *manqué* as a musicologist. Ever since he solved the grave stylistic problems posed by the hundred-odd symphonies of Haydn by making him a Croatian composer, many conductors have been seeing bear, sword, fire dances and goodness knows what other Slavic ghosts in this music that is as Austrian as Franz Josef's whiskers.

Josips Everywhere

Such a funny and unlikely idea could not have originated in England. Hadow found it in the work of a Croatian musicologist by the name of Kuhac. Kuhac, too, was a serious and indefatigable researcher, and his collection of hundreds of South Slavic folk songs is still valuable—if one forgets about the awful piano accompaniments he devised for them. But like so many zealots who are a little short on scholarship but long on "patriotism," he endeavored to turn into a Simon pure Yugoslav every one who ever had a drink of slivowitz.

Among his creations are Josip Haydn, Josip Tartini and Josip Slezinger, "the first Serbian conductor of the Ducal Guard." I regret to say that try as I would I could not track down this last fellow with the unquestionably Serbian name, but as to the first of the Josips, Haydn, a distinguished German scholar, Ernst Fritz Schmid, proved unequivocally that for generations there flowed nothing but good Austrian peasant blood in Haydn's veins. But Kuhac himself cannot bear too close scrutiny, for he did to himself what he did to Haydn and Tartini, changing the very un-Slavic Franz Xaver Koch into Franjo Zaver Kuhac.

All this is pretty silly. We think of Generals Steuben and Pulaski as our own, but we do not try to convert them into authentic New Englanders and the inventors of the "K" ration. Now just what would happen if Hungarian, Bavarian, Czech—even French—historians were to come forward and press claims? (Well, some of them have.) Haydn used many folk songs of diverse nationalities; the eighteenth century was a notably international arena for the arts. And what about the Catholic Church? They would have to make Haydn at least a papal count if not a Monsignor; not only because the great composer was a devout son of the church who composed many fine works for its rite, but because he borrowed not a few Catholic melodies.

All Sources

This sort of thing is quite futile. Haydn plucked his themes, as Shakespeare did his stories, from any and all sources, though most of them were of his own invention; all that mattered to the classic symphonist was what became of such a theme. The composer would gradually whittle down the theme to an irreducible minimum, often a single interval, then pick up the chips to play with them, all the while keeping the knife and nicking them some more until it is time to gather up the imaginative debris and reconstruct the original whole. This was an art no Croatian musician of the times, be he a folk singer or conductor of the ducal guard, could even remotely approximate, for it was the hallmark of the superbly trained professionals of the great Viennese school.

But it became mandatory wherever Hadow's essay, "Haydn, a Croatian Musician," was known, to make some of the finales come larruping along like a wild and rugged Montenegrin war dance. How disconcerting to note that when the "London" Symphony was first performed in Britain's capital, some of the local cognoscenti recognized in the Croatian theme of the finale such London street vendors' cries as "Live cod" and Hot cross buns"!

NEW YORK, N.Y.
POST
D. 338,549 S. 258,355
JAN 19 1959

Riegger's 4th Symphony And 'Symphony de Psaumes'

Saturday afternoon's concert by the Boston Symphony in Carnegie Hall proved especially provocative on three counts. First, the Symphony No. 4 by the 73-year-old Wallingford Riegger, turned out to be an arresting, if not entirely satisfactory work. Second, conductor Robert Shaw produced a more convincing impression as maestro than in the ensemble's preceding Wednesday concert. Third, Stravinsky's "Symphonie de Psaumes" for Orchestra with Chorus, sung by the Chorus Pro Musica, reinforced previous hearings of its deep significance as a profound work.

Shaw, having made his initial reputation as a choral conductor, was on home ground here and he not only drew qualities from the vocalists which were distinguished by their varying beauty, but his integration with the instrumentalists, and his interpretation, produced extraordinary results.

In the Riegger also, Shaw evinced a conviction he hadn't manifested earlier. Its initial movement goes on too long for its ideas but it contains fascinating material, and I found it engrossing. The second is highly original and has a tragically ironic dance character, deriving from Riegger's "Chronicale," composed in 1936 for Martha Graham. The third, like the second, ends with a question, and, again, like the preceding movement, contains much of provocation.

WASHINGTON, D.C.
STAR
D. 254,982 S. 286,218
JAN 16 1959

NEWS OF MUSIC

Guest Conductor Shaw Leads Bostonians

By DAY THORPE
Star Music Critic

The Boston Symphony Orchestra. Robert Shaw, conductor. At Constitution Hall. Program: Symphony in D, No. 104, Haydn; Symphony No. 4, Opus 63, Wallingford Riegger; Firebird Suite, Stravinsky.

Robert Shaw—best known to the general American music lovers as a choral conductor, to Cleveland as the associate conductor of its orchestra and to Boston as a guest conductor—brought the latter orchestra to town last night in a concert on the National Symphony series.

Mr. Shaw is a highly talented musician and a vigorous and graphic leader. He works hard at his job. Every beat of the music, every turn of phrase, every dynamic nuance, is indicated precisely by his stick and hands. This bodily picturization of his musical ideas probably is the result of his many years as a conductor of a large chorus of amateur or quasi-amateur singers who have to be shown exactly what to do.

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WASHINGTON, D.C.
STAR
D. 254,992 S. 286,218
JAN 16 1959

NEWS OF MUSIC

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By DAY THORPE
Star Music Critic

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Mr. Shaw is a highly talented musician and a vigorous and graphic leader. He works hard at his job. Every beat of the music, every turn of phrase, every dynamic nuance, is indicated precisely by his stick and hands. This bodily picturization of his musical ideas probably is the result of his many years as a conductor of a large chorus of amateur or quasi-amateur singers who have to be shown exactly what to do.

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sounds too [illegible]retical, the music is not readily accessible. In the third movement the listener is bogged down in the development of musical ideas that in themselves do not hold his interest, however neatly handled.

A modal theme in the first movement and rhythmic figures evolved thereafter create a section of the slow movement certain atmosphere The middle makes good listening. The impression grows, however, that this music is more interesting in score than in performance. The mental vigor behind the composing has not translated itself into subsequent vitality in the music itself.

Robert Shaw conducted a conscientious performance. Undoubtedly he read this score as faithfully as he did Haydn's Symphony No. 104 and Stravinsky's "Symphony of Psalms." The performances conveyed no conviction beyond this point. Communications of inner compulsion apparently lies beyond his powers at the moment. Since the works demanded less than the music be conducted last Wednesday, the concert fared better.

NEW YORK, N.Y.
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...vement, con-
...vocation.

... Joey Adams, ...era star Robert Cliburn as they ...a for the glad comedian as the recipient of the Humanitarian Award as Man of the Year in Show Business by the March of Dimes. Joey will receive the Award at a dinner to be held in April at the Waldorf-Astoria Hotel.

What's

MOVIES

55th ST. PLAYHOUSE—United Motion Picture Organization presents "Marianne of My Youth," starring Marianne Hold, Isavella Pia and Pierre Vaneck. Directed by Julien Duvivier. First show at 9:30 a.m.

OPERA

METROPOLITAN OPERA HOUSE—"The Magic Flute," with Jerome Hines, Cesare Valletti and Norman Scott. Conducted by Erich Leinsdorf. At 8 p.m.

CONCERTS AND RECITALS

CARNEGIE HALL—Little Orchestra Society. At 8:30 p.m.

TOWN HALL—Rafael Puyana, harsichordist. At 8:30 p.m.

CARNEGIE RECITAL HALL—Encore Artists Concert. At 8:30 p.m.

OFF-BROADWAY

CRICKET THEATRE—"No Trifling With Love," a drama by Alfred de Musset, featuring John Vari, David Doyle, Jeanette Clift and Dick Kennedy. Directed by Maggie Owens, music by Robert O'Brien, produced by Rhett Cone. Curtain at 8:30 p.m.

When the Feature Films Begin

BROADWAY THEATRES

ASTOR—"Separate Tables," 10, 12:02, 2:04, 4:06, 6:08, 8:10, 10:12, 12:14.

BARONET—"My Uncle," 12, 2, 4, 6, 8, 10.

WORLD—"The Girl in the Bikini," 11:29, 1:04, 2:39, 4:14, 5:49, 7:24, 8:59, 10:34.

55TH ST. PLAYHOUSE—"Marianne of My Youth," 12:30, 2:21, 4:12, 6:03, 7:54, 10:10.

LOEW'S PARADISE—1:09, 4:10, 7:07, 10:12.

LOEW'S SHERIDAN—1:12, 4:12, 7:12, 10:10.

LUXOR—2:20, 6:15, 10.

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SATURDAY REVIEW
NEW YORK, N.Y.
W. 169.511

JAN 31 1959

MUSIC TO MY EARS

Symphonies by Shaw—Senofsky—"Don Giovanni"

THE Boston Symphony fulfilled, ~~precisely, the implication~~ of its title in its most recent visit to Carnegie Hall, in which Robert Shaw was the conductor for the first time in New York. The two programs were devoted to a total of six symphonies, of which the late Robert Kurka's Second and Wallingford Riegger's Fourth were both unfamiliar.

In the aftermath of the production, last spring, of Kurka's opera "The Good Soldier Schweik" at the City Center, there was a special curiosity about his symphony, which dates to 1953. Its forthright, affirmative character clearly established it as part of the productive pattern that culminated in the opera. The only blemish on a generally favorable impression was the sense of finality it conveyed. Instead of being regarded as a "transitional" work, it must stand as the insufficient summation of a talent that was only beginning to find itself when Kurka died of leukemia in the fall of 1957 at thirty-six.

What he seemed to be attempting in this alternately blustery and reticent work was a blend of natively derived thematic materials with the symphonic procedures of Prokofiev and Shostakovitch. The first and last movements work over figures with a syncopated, jazzy aspect juxtaposed to others of a more lyric character. The slow movement (there is no scherzo) investigates a melodic line a la Prokofiev in an engaging pattern of curving strings over punctuating background chords. Withal, there is a degree of freshness and impetuosity that defines Kurka as an imitator of nobody.

Riegger's No. 4 (a creation of 1957) is another sort of thing altogether, a sophisticated turning about of textures, now smooth side out, now rough, with weaves and patterns arranged just as the composer wills. From the simple, songful beginning for strings, one projected a meaningful work to follow, but Riegger was soon off in another direction, without convincing me that he had gotten there by procedures either logically or artistically ordained. Movement two is a reworking of materials utilized previously in a dance for Martha Graham ("Chronicles"), a kind of Spanish scherzo not related by character or contrast to the preceding allegro or the following finale. I found the procedures throughout discursive and fragmentary, with the ends of movements arrived at noninevitably, and also unconvincingly.

Juxtaposed with the new works on each program were a standard "classic" and a modern work of established worth. It is hard to find a meeting ground in Tchaikovsky's "Pathetique" and Haydn's No. 104 ("London"), but Shaw provided it in an orchestral treatment for each that was always more meticulous than integrated, in which the orchestra was overconducted, the work under-interpreted. By and large these were acutely conceived, musically purposeful interpretations, but a number of technical failings—phrase ends that got away, rhythms that were anticipated, balances that were faulty—betrayed Shaw's inexperience in this literature. The deftness and delicacy of the Haydn slow movement was an engaging high point, the finale of the Tchaikovsky something it should never be—not frenzied, self-pitying or nobly resigned, rather, tight-lipped and a little stodgy.

Aside from the new works, which were very well served, Shaw had the greatest success with the contemporary classics: Hindemith's "Mathis der Maler" and, particularly, Stravinsky's "Symphonies des Psaumes." At the risk of laboring the obvious—that Shaw, a choral conductor by training would have the most confidence in a work with chorus—it must be recognized that his Stravinsky had a blend and balance, a beauty and completeness not approached in anything else. Obvious or not, this was a superlative performance of one of Stravinsky's later masterworks, in which Shaw's pursuit of a melodic line proved two things: that the work itself possessed that rare attribute; and that he recognized it wherever it led. The sensitivity clearly is there: we wait on time to provide the technique to make it applicable to other things.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JAN 17 1959

Huge Wings, Turntable, Elevators In Metropolitan Opera's New Stage

By IRVING KOLODIN

SOME conception of the kind of structure the Metropolitan Opera will have to work in when its Lincoln Center plant is completed is conveyed by facts and figures recently available for the first time.

A 14-story structure housing rehearsal facilities, storage space, workshops and dressing rooms will rise over the stage area itself, which will cover half an acre. This is allotted to a main stage about the size of the present one, but provided with seven trap elevators, and backed by another stage of the same size with turntable for scenic changes.

Flanking each side will be side stages (60 by 80 feet) on which scenery can be pre-set for quick changes.

The finished structure will equal in size the newly built Cologne Opera, generally considered the most advanced of its kind anywhere.

The auditorium, of course, is completely separate from the foregoing.

* * *

DO YOU THINK it's too ridiculous to equate Van Cliburn with Elvis Presley, as celebrities sharing equal esteem among young "music lovers" today?

The equation came to a practical reality in early January when the Junior Chamber of Commerce selected its 10 "outstanding young men" of the year and included Cliburn "in," on the basis of his promise to attend a banquet on Jan. 17 in Fort Lauderdale, Fla. Unfortunately, Cliburn discovered he couldn't make it, something like a concert in Birmingham, Ala. the same night stood in his way.

Well, the JCC couldn't get Presley—he is playing an unlimited engagement in Germany, through the booking facilities of Washington, D. C.—but they could get Pat Boone, who took Cliburn's place among the honored 10!

* * *

OF CONDUCTORS recently engaged to direct American orchestras for the first time, Paul Kletzki in Dallas has had the quickest invitation to extend his tenure.

To be sure, Kletzki was under contract for only a single year, with an option for future services which expired at the end of December. Well in advance of that date, the executive committee of the orchestra voted unanimously to renew the agreement for three years. After details were mutually resolved, Kletzki agreed to the offer.

He will leave Dallas in February for guest engagements in Europe.

* * *

ROBERT SHAW set himself a man-sized task in his first New York visit as guest conductor of the Boston Symphony Orchestra, concluding today with the usual matinee concert. (He conducted it in Hartford Tuesday night).

In New York he booked no less than six symphonies, three per program, with Tchaikovsky's "Pathetique," the second symphony of the late Robert Kurka and Hindemith's "Mathis der Maler" on Wednesday, and the Haydn No. 104, the Wallingford Riegger No. 4 and Stravinsky's "Symphony of Psalms" on Saturday.

* * *

WHILE WITH conductors, it may be mentioned that Leonard Bernstein will be honored by the American-Israel Cultural Foundation at a dinner on Feb. 2 in the Waldorf Astoria.

The annual affair (for which dinner subscriptions are $125 each) will include a musical program directed by Erich Leinsdorf, with Zino Francescatti, violinist, Richard Tucker, tenor, and David Bar-Illan, pianist of Israeli origin, as soloists.

The income will benefit the American-Israel Cultural Foundation, which aids in the support of a number of cultural activities, among them the Israel Philharmonic which Bernstein has conducted there, and during its tour of America.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

FEB 1959

Shaw Is [illegible] With [illegible]phony

Bos[illegible] Robert Shaw cond[illegible] Hall, Jan. 14:
Symph[illegible] . . Tchaikovsky
Symphony No. 2 . . . . Kurka
(First New York performance)
Symphony, "Mathis der Maler" . . . . Hindemith

conducting. Chorus Pro Musica, Alfred Nash Patterson, conductor. Carnegie Hall, Jan. 17, 2:30:
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SATURDAY REVIEW
NEW YORK, N.Y.
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JAN 31 1959

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Aside from the new works, which were very well served, Shaw had the greatest success with the contemporary classics: Hindemith's "Mathis der Maler" and, particularly, Stravinsky's "Symphonies des Psaumes." At the risk of laboring the obvious—that Shaw, a choral conductor by training would have the most confidence in a work with chorus—it must be recognized that his Stravinsky had a blend and balance, a beauty and completeness not approached in anything else. Obvious or not, this was a superlative performance of one of Stravinsky's later masterworks, in which Shaw's pursuit of a melodic line proved two things: that the work itself possessed that rare attribute; and that he recognized it wherever it led. The sensitivity clearly is there: we wait on time to provide the technique to make it applicable to other things.

Times (e)
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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

FEB 1959

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conduc Cleveland on Nov. 20 of the same year. a shame it had to wait so long for a performance, for it is witty and full of song, worthy of not one but repeated hearings.

The first movement with its martial flavor has overtones of Shostakovich and Prokofieff, and it is extremely fresh and appealing. Indeed compelling is its rhythmic propulsion which is also characteristic of all the tightly knit three movements. The second sings from the heart with long-phrased melody, the orchestration being skillfully appropriate to the content. The main section of the finale seems to have the least to say, though the concluding pages provide an ending worthy of the entire symphony.

Mr. Shaw seemed completely at home in this work, though I could not agree with his interpretation of the "Pathétique" Symphony of Tchaikovsky. It was a relief, however, not to hear the masterpiece's melodies flooded with emotion, but Mr. Shaw chose the other extreme, leaving it dry and pale in sound. A more glowing account was given the Hindemith "Mathis der Maler" Symphony, which again made its effect as one of the masterworks of this century.

—F. M. Jr.

Shaw Introduces Riegger Symphony

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TIMES
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JAN 25 1959

NOT ALL ARE HAPPY

Subscribers' Tastes Are A Ticklish Problem

By HOWARD TAUBMAN

INSTITUTIONS like the Metropolitan Opera and New York Philharmonic could not live without their subscription audiences. There are times, however, when one wonders how they can live with the heterogeneous tastes and prejudices of such gatherings.

The other night at the Met the opera was "Don Giovanni," the season's first performance of last year's splendid new production, which returned fresher and more radiant than ever. A subscriber was complaining to a neighbor about the evening's disappointment. She had read the advance announcement hastily and now that she was in the theatre realized her unhappy error. How annoying that the Mozart opera was being performed instead of the one she had been looking forward to—"Gioconda!"

Well, it's a free country. Why shouldn't she prefer "Gioconda," a third-rate piece, to "Don Giovanni," one of the greatest of all monuments to man's creative genius? There are people who think that "Gioconda" is full of variety and emotional impact and who regard Mozart as a dull fellow who constantly repeated himself. They think they have a right to their preferences. If enough of them are subscribers, their wishes must be considered.

Female Assembly

Go to Carnegie Hall any Friday afternoon for a New York Philharmonic concert and you will find a predominantly female assemblage, resembling midweek matinee audiences at orchestral programs in many parts of the United States. There are many women who have come to hear the music, who listen attentively and who stay to the end. There are many others who behave as if they subscribe only to kill part of an afternoon.

Even to one who has seen more than his share of bad manners in the concert hall the rudeness of some of these girls, old and young, is difficult to credit. One grows accustomed to mass departures during the second half of the program, and one learns to be grateful if they take place in the pauses between movements.

However, one watches in amazement as a lady, intent on leaving by a side exit, marches down the center aisle while the music is in progress, strides by the conductor in the aisle below the stage, makes her way past the violas and finally brushes past the door into the corridor, not forgetting to let it close with a slam.

One's attention is drawn a minute later to another lady who rises in the middle of a row, beats a path past her neighbors, gains the aisle, mercifully heads toward the rear, catches sight of a friend and pauses to exchange a few words. All this during the noble song of the adagio of Brahms' Violin Concerto.

Paying Customers

These, too, are paying customers who must not be alienated. You might hurt their feelings by telling them that they are inconsiderate and selfish. It is doubtful that you could bother them much by the character of your artistic policy. They would leave to keep their engagements no matter what kind of works you performed, staples of the repertory, fine, old neglected pieces or new and daring compositions.

Let us speak of the people of goodwill who subscribe, not out of habit or boredom, but because they are fond of opera and symphonic concerts. Their backgrounds and predilections are as diverse as can be imagined. How do you formulate a policy to keep them all contented or at least prevent them from becoming so discontented that they no longer subscribe?

The solution is time-tested. Since the great majority of subscribers are most comfortable with the familiar things, these provide the bulk of the repertory. From year to year this fundamental repertory does not change, and neither, it sometimes seems, does the dependable core of subscribers.

Novelties may be inserted here and there on a season's programs. But this must be done cautiously and tactfully. It is easier in the concert hall where a new symphony need not occupy more than a third or a quarter of a concert. In the opera house you must commit an evening to "Vanessa" or "Wozzeck," and a subscriber who adores "Gioconda", or, for that matter, "Don Giovanni" may have his nose out of joint.

Duty of Opera House

Nevertheless, it is the duty of the opera house to put on "Vanessa" and "Wozzeck." If it feels that it cannot hazard anything else of unusual character in the course of a season which depends so heavily on the support of subscribers, it can hardly be blamed.

The Boston Symphony Orchestra, under the leadership of Charles Munch, has been steadfast in its determination to offer new works to its New York subscribers. With Robert Shaw as guest conductor, some days ago, it gave first local performances of symphonies by Robert Kurka and Wallingford Riegger.

Kurka's Second, the work of a gifted composer just coming to maturity when he died in December, 1957, a few days before his thirty-sixth birthday, is an attractive, accessible work in a fairly conservative style. Riegger's Fourth is the serious, mature accomplishment of a man in his seventies with a mind and approach of his own; though not difficult, this symphony is not to be savored with casual listening.

The difficult new works must have a hearing as well as those that have a readier appeal. But even responsible conductors like Mr. Munch and Leonard Bernstein of the New York Philharmonic dare not push their subscribers too hard. Indeed, one can appreciate the point of view of the patron who has no curiosity about the new and who resists having it forced upon him.

Assuming that the big musical institutions cannot cajole their subscription audiences much farther down the path of adventure, must we assume that they have no alternative but to continue as they have?

There are other avenues to explore. Look at the capacity crowd that turned out for the New York première of Igor Stravinsky's "Threni" early this month. There is a substantial public that likes to stretch its ears and test its mind on something different.

Could not the Philharmonic arrange special nonsubscription programs for such an audience, try new and unfamiliar music and insert it eventually into its regular concerts if it proves viable? Could not the Met work out some system of unpretentious readings of unusual pieces designed for special audiences? Could not all our major musical organizations unite in an annual festival of works that would not draw the conventional subscription groups?

There must be ways to keep the subscription base while leaving room for maneuver in provocative nonsubscription areas.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JAN 9 1959

Munch To Head Monaco Orchestra

The inaugural concert of the newly formed Orchestra of the Principality of Monaco will be conducted by Dr. Charles Munch, director of the Boston Symphony.

The concert will be held Jan. 16 in the Theater of Monte Carlo, with Prince Rainier and PPrincess Grace in attendance.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JAN 10 1959

Munch in Monaco

The Boston Symphony Orchestra's music director, Charles Munch, will conduct the inaugural concert of the Orchestra of the Principality of Monaco on Friday evening, Jan. 16. Prince Rainier has formed the group from among the best musicians of France. The concert will take place in the Theater of Monte Carlo, in the presence of Prince Rainier and Princess Grace.

Thinking of the American birth of the Princess and his own ties with the United States, Dr. Munch will begin the program with music by the American composer, Samuel Barber. This is the Adagio for Strings. Two French works will complete the program—the Fifth Symphony of Honegger and the "Fantastic" of Berlioz.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JAN 9 1959

Munch to Conduct Inaugural Of New Orchestra in Monaco

Charles Munch, music director of the Boston Symphony Orchestra, now vacationing in France, will conduct the inaugural concert of the new Orchestra of the Principality of Monaco.

The concert will be given next Friday evening in the Theater of Monte Carlo, in the presence of Prince Rainier and Princess Grace.

Having in mind the American birth of Princess Grace, and his own ties with the United States, Dr. Munch will begin the program with an American composition, the Adagio for Strings, by Samue Barber. Two French work will complete the program the Fifth Symphony of Honegger and the "Fantastic" Symphony of Berlioz.

The Monaco Orchestra ha been formed by Prince Rainie a music devotee, from amon the best musicians of Franc it is said.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JAN 14 1959

MUNCH IN MONACO

The Boston Symphony Orchestra's music director, Charles Munch, will conduct the frist concert of the orchestra of the Principality of Monaco Friday.

The concert will be in the Theater of Monte Carlo and will be attended by Prince Rainier, who formed the orchestra from leading French musicians, and Princess Grace.

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erald 1/9/59

People in the News

Dr. Munch to Direct Monaco Orchestra

DR. MUNCH

Dr. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the newly - formed Orchestra of the Principality of Monaco in its inaugural concert Jan. 16, in the Theater of Monte Carlo.

Among those in the audience will be Prince Rainier and the American-born Princess Grace.

The program arranged by Dr. Munch will open with the "Adagio for Strings" by the American composer Samuel Barber. Completing the program will be two French works, Honegger's "Fifth Symphony" and the "Fantastic" by Berlioz.

Munch To Conduct First Monaco Orchestra Concert

Monte Carlo, Monaco.—Charles Munch, musical director of the Boston Symphony, will conduct the inaugural concert of the Orchestra of the Principality of Monaco, on Jan. 16 in the Theatre of Monte Carlo. Prince Rainier's interest in music has led him to form the ensemble from among the best musicians in France. Both he and Princess Grace will attend the event. In honor of the Princess' American birth, the program will open with the Adagio for Strings by the American composer Samuel Barber. Two symphonies—the Fifth of Honegger and the "Fantastique" of Berlioz—will complete the concert.

MUSICAL AMERICA Jan.15,1959

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JAN 12 1959

MUNCH TO CONDUCT MONACO ORCHESTRA

BOSTON—America will be to the fore in Monaco next Friday evening. The Boston Symphony Orchestra's music director, Dr. Charles Munch, will conduct the inaugural concert of the orchestra of the Principality of Monaco. Music-loving Prince Rainier has formed the group from among the best musicians of France. The concert will take place in the Theater of Monte Carlo, in the presence of Prince Rainier and Princess Grace. Thinking of the American birth of the princess, and his own ties with the United States, Dr. Munch will begin the program with music by the American composer, Samuel Barber. This is the "Adagio for Strings." Two French works will complete the program—the Fifth Symphony of Honegger and the "Fantastic" of Berlioz.

Times (e)
BEVERLY, Mass.
Republican
Circ. 7,648

JAN 13 1959

Symphony Conductor To Lead Monaco Orchestra

America will be to the fore in Monaco this Friday evening. The Boston Symphony Orchestra's music director, Dr. Charles Murch, will conduct the inaugural concert of the orchestra of the Principality of Monaco. Music-loving Prince Rainier has formed the group from among the best musicians of France. The concert will take place in the Theater of Monte Carlo, in the presence of Prince Rainier and Princess Grace.

Thinking of the American birth of the princess, and his own ties with the United States, Dr. Murch will begin the program with music by the American composer, Samuel Barber. This is the "Adagio for Strings". Two French works will complete the program—the "Fifth Symphony" of Honegger and the "Fantastic" by Berlioz.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

JAN 14 1959

★ ★

PRINCE RAINIER AND PRINCESS GRACE will greet Boston Symphony Orchestra Music Director, Dr. Charles Munch, Friday evening at the inaugural concert of the Orchestra of the Principality of Monaco. The Prince has formed the group from among the best musicians of France and the concert will take place in the Theatre of Monte Carlo. Thinking of the American birth of the Princess, and his own ties with the United States, Dr. Munch will begin the program with music by the American composer, Samuel Barber.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JAN 16 1959

BSO Music Director To Conduct Concert Tonight in Monaco

BOSTON—The Boston Symphony Orchestra's music director, Dr. Charles Munch, will conduct the inaugural concert of the Orchestra of the Principality of Monaco tonight in the Theater of Monte Carlo.

Prince Rainier has formed the group from among the best musicians of France. The concert will be in the presence of Prince Rainier and Princess Grace.

Evening 'Globe
BOSTON, Mass.
Independent
Circ. 149,070

JAN 19 1959

Munch Cheered At Monte Carlo

MONTE CARLO, Jan. 18 (AP)—Charles Munch, director of the Boston Symphony Orchestra, today conducted the 75-piece national orchestra of the Monte Carlo Opera. Monacans jammed the Garnier Concert Hall and called Munch back 10 times with their applause.

In the audience were Princess Grace and Prince Rainier III.

Munch conducted the overture "La Corsair" by Hector Berlioz; Symphony No. 5 by Arthur Honegger; La Mer, by Claude Debussy; and the Second Suite from "Bacchus et Ariadne" by Albert Roussel.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

JAN 19 1958

Munch Conducts In Monte Carlo

MONTE CARLO (AP) — Charles Much, director of the Boston Symphony Orchestra, conducted the 75-piece national orchestra of the Monte Carlo opera. Monacans jammed the Garnier Concert Hall and called Munch back 10 times

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 19 1959

Munch Takes 10 Calls At Monaco Concert

MONTE CARLO, Monaco, (AP)—Charles Munch, director of the Boston Symphony Orchestra, Sunday conducted the 75-piece national orchestra of the Monte Carlo Opera. Monacans jammed the Garnier concert hall and called Munch back 10 times with their applause.

In the audience were Princess Grace and Prince Rainier III.

Munch conducted the overture "La Corsair" by Hector Berlioz; Symphony No. 5 by Arthur Honegger; La Mer, by Claude Debussy; and the second suit from "Bacchus et Ariadne" by Albert Roussel.

Munch, who last directed the Monte Carlo orchestra in 1956, promised he would return again.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JAN 9 1959

Munch To Head Monaco Orchestra

The inaugural concert of the newly formed Orchestra of the Principality of Monaco will be conducted by Dr. Charles Munch, director of the Boston Symphony.

The concert will be held Jan. 16 in the Theater of Monte Carlo, with Prince Rainier and PPrincess Grace in attendance.

Herald 1/9/59

People in the News

Dr. Munch to Direct Monaco Orchestra

Dr. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the newly - formed Orchestra of the Principality of Monaco in its inaugural concert Jan. 16, in the Theater of Monte Carlo. Among those in the audience will be Prince Rainier and the American-born Princess Grace.

DR. MUNCH

The program arranged by Dr. Munch will open with the "Adagio for Strings" by the American composer Samuel Barber. Completing the program will be two French works, Honegger's "Fifth Symphony" and the "Fantastic" by Berlioz.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

JAN 14 1959

★ ★

PRINCE RAINIER AND PRINCESS GRACE will meet Boston Symphony Orchestra Music Director, Dr. Charles Munch, Friday evening at the inaugural concert of the Orchestra of the Principality of Monaco. The Prince has formed the group from among the best musicians of France and the concert will take place in the Theatre of Monte Carlo. Thinking of the American birth of the Princess, and his own ties with the United States, Dr. Munch will begin the program with music by the American composer, Samuel Barber.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JAN 10 1959

Munch in Monaco

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MUSICAL AMERICA Jan.15,1959

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JAN 16 1959

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Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JAN 9 1959

Munch to Conduct Inaugural Of New Orchestra in Monaco

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The Monaco Orchestra has been formed by Prince Rainier, a music devotee, from among the best musicians of France it is said.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JAN 14 1959

MUNCH IN MONACO

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JAN 12 1959

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Times (e)
BEVERLY, Mass.
Republican
Circ. 7,648

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Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

JAN 19 1959

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In the audience were Princess Grace and Prince Rainier III.

Munch conducted the overture "La Corsair" by Hector Berlioz; Symphony No. 5 by Arthur Honegger; La Mer, by Claude Debussy; and the Second Suite from "Bacchus et Ariadne" by Albert Roussel.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 19 1959

Munch Takes 10 Calls At [illegible] Concert

MONTE CARLO, Monaco, (AP)—Charles Munch, director of the Boston Symphony Orchestra, Sunday conducted the 75-piece national orchestra of the Monte Carlo Opera. Monacans jammed the Garnier concert hall and called Munch back 10 times with their applause.

In the audience were Princess Grace and Prince Rainier III.

[illegible] overture "La Corsair" by [illegible] Berlioz; Symphony No. 5 by Arthur Honegger; La Mer, by Claude Debussy; and the second suit from "Bacchus et Ariadne" by Albert Roussel.

Munch, who last directed the Monte Carlo orchestra in 1956, promised he would return again.

MINNEAPOLIS, MINN.
TRIBUNE
D. 212,873 S. 625,540
JAN 18 1959

3 Generations of Family Play for Conductor

MUSIC CHAT

Horn player **Andre Speyer** of the Minneapolis Symphony represents the third generation in his family to play with conductor **Pierre Monteux,** as he did in Northrop Jan. 9. His grandfather played viola alongside Monteux in the Colonne orchestra in Paris, and his father is English horn player of the Boston Symphony, for many years led by the French maestro . . .

Monteux, who is an indefatigable 83, was concerned during rehearsals here of Ravel's "Daphnis et Chloe" over the chorus being required to stand 25 minutes during the concert, was afraid it would get tired . . . **Vincent W. Carpenter,** Macalester composer - in - residence whose "Summer Overture" will be premiered by the Minneapolis Symphony on the Macalester campus Feb. 2, carries on the Carpenters' contributions to music: his mother, **Jean Vincent Carpenter,** was a noted concert singer who sang frequently with the orchestra; his grandfather was the late **E. L. Carpenter,** chief patron of the orchestra since its beginnings . . .

Frank Miller, former first 'cellist of the Minneapolis Symphony and lately a baton wielder in Florida (and at Lake Harriet), is returning to his first love—next fall he becomes 'cello principal of the Chicago Symphony . . . **Charles Munch,** Boston Symphony director, conducted Friday the first concert of the orchestra of the principality of Monaco in the Theater of Monte Carlo, with **Prince Rainier** and **Princess Grace** in attendance . . .

Howard Mitchell, conducting England's Halle orchestra while Antal Dorati led his National Symphony in Washington, gave staid Britishers a heavy dose of American music, **Paul Creston's** "Jazz Symphony," ballet music by **Aaron Copland** and a concerto by **George Gershwin.** A Manchester critic found the American music "a shot in the arm for the usual Halle audience."

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JAN 19 1959

Munch Cheered At Monte Carlo

MONTE CARLO, Jan. 18 (AP)—Charles Munch, director of the Boston Symphony Orchestra, today conducted the 75-piece national orchestra of the Monte Carlo Opera. Monacans jammed the Garnier Concert Hall and called Munch back 10 times with their applause.

In the audience were Princess Grace and Prince Rainier III.

Munch conducted the overture "La Corsair" by Hector Berlioz; Symphony No. 5 by Arthur Honegger; La Mer, by Claude Debussy; and the Second Suite from "Bacchus et Ariadne" by Albert Roussel.

MARJORY ADAMS

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 30,169

JAN 19 1959

Charles Munch Wins Applause In Monaco

MONTE CARLO, Monaco (AP)—Charles Munch, director of the Boston Symphony Orchestra, Sunday conducted the 75-piece National Orchestra of the Monte Carlo Opera. Monacans jammed the Garnier Concert Hall and called Munch back 10 times with their applause.

In the audience were Princess Grace and Prince Rainier III.

Munch conducted the overture "La Corsair" by Hector Berlioz; Symphony No. 5 by Arthur Honegger; La Mer, By Claude Debussy and The Second Suit from "Bacchus et Ariadne" by Albert Roussel.

Munch, who last directed the Monte Carolo Orchestra in 1956, promised he would return again.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JAN 19 1959

Munch Wins Plaudits At Monte Carlo Opera

MONTE CARLO, Monaco (AP)—Charles Munch, director of the Boston Symphony Orchestra, Sunday conducted the 75-piece national orchestra of the Monte Carlo Opera. Monacans jammed the Garnier Concert Hall and called Munch back 10 times with their applause.

In the audience were Princess Grace and Prince Rainier III.

Munch, who last directed the Monte Carlo Orchestra in 1956, promised he would return again.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JAN 19 1959

least three days.

Munch Promises Monaco Return

Dr. Charles Munch, musical director of the Boston Symphony Orchestra, has a date in Monte Carlo.

He promised to return yesterday after conducting the 75-piece national orchestra of Monaco in Garnier Concert Hall in Monte Carlo.

The audience called Dr. Munch back 10 times for bows.

Prince Rainier and Princess Grace were in the audience.

$77 MILLION GRANTS

The Ford

Kennebec Journal (m)
AUGUSTA, Me.
Independent
Circ. 12,987

JAN 19 1959

Boston's Munch Hailed In Monaco

MONTE CARLO, Monaco (AP)—Charles Munch, director of the Boston Symphony Orchestra, Sunday conducted the 75-piece National Orchestra of the Monte Carlo Opera. Monacans jammed the Garnier Concert Hall and called Munch back 10 times with their applause.

In the audience were Princess Grace and Prince Rainier III.

Munch conducted the overture "La Corsair" by Hector Berlioz; Symphony No. 5 by Arthur Honegger; la Mer, by Claude Debussy, and The Second Suite from "Bacchus et Ariadne" by Albert Roussel.

Munch, who last directed the Monte Carolo Orchestra in 1956, promised he would return again.

Monteux for Boston

The Boston Symphony Orchestra has just completed its third tour to New York. Following the orchestra's return, Pierre Monteux will be guest conductor. He will conduct the third in the series of Tuesday evening concerts at Sanders Theater in Cambridge tonight at 8:30. His program will include Brahms' "Tragic" Overture, Hindemith's "Nobilissima Visione," and Stravinsky's "Petrouchka," with Bernard Zighera as piano soloist.

Mr. Monteux will also conduct the concerts of Friday afternoon and Saturday evening, Jan. 23 and 24, at 2:15 on Friday and 8:30 on Saturday. The program for Friday and Saturday will be Brahms' "Tragic" Overture, Hindemith's "Nobilissima Visione," and Strauss' "Don Quixote". Soloists in the Strauss work will be Joseph de Pasquale, viola, and Samuel Mayes, cello.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729
JAN 22 1959

FRANCE AMERIQUE

18e Janvier 1959

TON

Pierre Monteux dirige la Symphonie

PIERRE MONTEUX nous revient pour quelques jours. Il dirigera son premier concert à Sanders Theatre, Cambridge, le mardi 20 janvier à 20h.30; au programme: Brahms, "Ouverture tragique"; Hindemith, "Nobilissima Visione"; Stravinsky, "Petroushka".

Le second concert sera à Symphony Hall, le vendredi 23 à 14h.; Stravinsky sera remplacé par le "Don Quichotte" de Strauss, avec Samuel Mayes comme violoncelle solo. Le même concert sera répété le samedi 24 janvier, à 20h.30. et à Providence (R.I.) le mardi 27 en soirée.

Northeastern News

JANUARY 16, 1959

Man . About Town

Many Attractions Here Or Due At Hub's Theaters, Jazz Spots

By DICK SOBEL

Here's the scoop on some Boston attractions this week, and in future.

"Requiem for a Nun," opened last Monday at the Colonial. This new play by William Faulkner will be here for a two week pre-broadway engagement.

FUN AT CHARLES

I saw the comedy "Hotel Paradiso" at the Charles Playhouse last Sunday afternoon starring John Hefferman and Nina Wentworth and I enjoyed the play very much. It kept me laughing for hours both during it and after.

Starting Feb. 3 at the Shubert is the musical "Juno" based on "Juno and the Paycock" by Sean O'Casey, starring Shirley Booth and Melvyn Douglas. It will be in Boston for three weeks before Broadway gets it.

The reputedly hilarious comedy, "A Majority of One," will open in two weeks at the Colonial. This play featuring Sir Cedric Hardwicke and Gertrude Berg, is about the romance of a middle-aged woman from Brooklyn and a Japanese gentleman.

Another pre-Broadway run will be "God and Kate Murphy" at the Wilbur.

The Little Opera House (formerly the Fine Arts Theatre) will open a season of operas starting with Puccini's "La Boheme" on Jan. 26.

At Symphony Hall on Jan. 25 will be Marian Anderson. This is a must, also, remember the Moyseyev dancers from Russia who made a sensation here last year? Well there is another Russian dance group coming to Boston.

The Beryozka Russian Dance Company will be at the Shubert Jan. 28 - 31. This will be its first Boston engagement.

The Boston Symphony Orchestra, under the direction of Pierre Monteux will be at the Sanders theatre in Cambridge on Tuesday Jan. 20 at 8:30 P.M.

This Sunday at Jordan Hall will be Luboshutz and Nemenoff the duo-pianists.

Constantine Manos

Pierre Monteux will be guest conductor of the Boston Symphony Friday afternoon and Saturday night. The Friday concert will be heard in Europe via trans-Atlantic cable.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044
JAN 11 1959

Monteux Again BSO Guest

Pierre Monteux again will be guest conductor of the Boston Symphony Orchestra at the next concerts in Symphony Hall, Jan. 16 and 17. This coming week the Orchestra is on tour in New York and other cities.

Mr. Monteux will then present Brahms' "Tragic" Overture; "Nobilissima Visione" by Hindemith, and the "Don Quixote" of Strauss. Soloists in the latter will be Samuel Mayes, first cello, and Joseph de Pasquale, first viola.

1/18/59

Music Events This Week

Pierre Monteux will be guest conductor of the Boston Symphony Orchestra for its thirteenth pair of concerts Friday afternoon at 2:15 and Saturday evening at 8:30. Mr. Monteux will open his program with Brahms' Tragic Overture and Hindemith's Nobilissima Visione. The second half of the concert will be devoted to a performance of Richard Strauss' "Don Quixote" with the orchestra's first cellist, Samuel Mayers, as soloist. The viola solo in "Don Quixote" will be performed by Joseph de Pasquale.

The Friday afternoon concert will be broadcast to both England and France via the Transatlantic Cable through the facilities of station WGBH-FM. This will be the first full length concert to be transmitted in this manner.

Mr. Monteux will also conduct the Orchestra's third concert in Sanders Theatre, Cambridge, on Tuesday at 8:30. His program will include Brahm's Tragic Overture, Hindemith's Nobilissima Visione and Stravinsky's "Petrouchka" with Bernard Zighera as piano soloist.

CAMDEN, N.J.
COURIER-POST
D. 75.601 SAT. 70.176
JAN 17 1959

Europe Will Hear Boston Symphony

On Jan. 23, the Boston Symphony Orchestera will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the transatlantic cable.

The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of station WGBH-FM, the home service of the British Broadcasting Corp. and the Radiodiffusion Francaise.

The broadcast, which will be heard in Europe at 1915 GMT (7.15 p. m.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland.

A second transatlantic broadcast concert will be presented on Feb. 13. Charles Munch, the orchestra's music director, will conduct.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326.478 S. 529.715
JAN 16 1959

Symphony by Cable

BOSTON, Jan. 15 (AP).—The Boston Symphony Orchestra announced today that Friday afternoon, Jan. 23, its first regularly scheduled full concert will be transmitted by trans-Atlantic cable for live broadcast in Great Britain and France.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044
JAN 18 1959

Monteux Symphony Guest

Pierre Monteux returns this week as guest conductor of the Boston Symphony Orchestra. At the Symphony Hall concerts of Friday at 2:15 and Saturday at 8:30, Mr. Monteux will present Brahms' "Tragic" Overture, the "Nobilissima Visione" Suite by Hindemith, and Richard Strauss' "Don Quixote." Soloists in the last-named will be first cellist Samuel Mayes and first viola Joseph de Pasquale.

MONTEUX

The Friday concert will be broadcast to England and France over the transatlantic cable through WGBH. This will be the first full-length concert to be transmitted in this manner, and it will be heard, also, in Scotland, Wales and Northern Ireland.

At the third Cambridge concert, Sanders Theater, Jan. 20, at 8:30. Mr. Monteaux will conduct the aforementioned works of Brahms and Hindemith, and the "Petrouchka" Suite by Stravinsky, with Bernard Zighera as piano soloist.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729
JAN 16 1959

Cable Broadcast To Europe From Boston Symphony

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The broadcast, to be heard in Europe at 1915 G.M.T. (7:15 p.m.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales, and Northern Ireland. A second trans-Atlantic broadcast concert will be presented on Feb. 13. Charles Munch, the orchestra's music director, will conduct.

A world première will be featured on this second trans-Atlantic broadcast. Dr. Munch will conduct the "Parables for Orchestra" by Bohuslav Martinû. The three-movement work was commissioned by Dr. Munch and is dedicated to him.

The young American pianist, Eugene Istomin, will be soloist in the Schumann Piano Concerto. The complete program is as follows: Schumann "Manfred" and Piano Concerto, Martinû's "Parables," and Roussel's Rapsodie Flamande.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JAN 15 1959

BSO To Make Radio History In Concert Cabled to Europe

BOSTON—Friday afternoon, Jan. 23, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of station WGBH-FM, the Home Service of the British Broadcasting Corp. and the Radiodiffusion Francaise. The broadcast, which will be heard in Europe at 1915 gmt (7:15 p.m.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and northern Ireland. A second transatlantic broadcast concert will be presented Feb. 13. Charles Munch, the orchestra's music director, will conduct.

To Interview Monteux

Both broadcasts will be produced by Jordan M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the past seven years. The first broadcast Jan. 23 will include a special interview with Conductor Pierre Monteux during the concert intermission. William Pierce, the regular Boston Symphony program announcer, will be joined by Pierre Crenesse of the Radiodiffusion Francaise to give announcements in both English and French.

World Premiere

For the first transatlantic broadcast concert Pierre Monteux has chosen Brahms' "Tragic Overture," Hindemith's "Nobilissima Visione," and Strauss' "Don Quixote," with the orchestra's first cellist, Samuel Mayes, as soloist. The viola solo wil be performed by Joseph de Pasquale.

A world premiere will be featured on the second of the scheduled transatlantic broadcasts, Feb. 13 by the BSO. Charles Munch will conduct the "parables for Orchestra" by Bohuslav Martinu. The three-movement work was commissioned by Dr. Munch and is dedicated to him. This will be its first performance. The young American pianist, Eugene Istomin, will be soloist in the Schumann piano concerto.

Radio stations in other European countries have been invited to participate in the transatlantic broadcasts and have expressed their interest, but no definite arrangements have yet been made.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

JAN 16 1959

Britain to Hear, Live, Boston Symphony

BOSTON (AP)—The Boston Symphony Orchestra announced today that Friday afternoon, Jan. 23, its first regularly scheduled full concert will be transmitted by transatlantic cable for live broadcast in Great Britain and France.

The broadcast through the facilities of Boston educational station WGBH - FM at 1915 Greenwich Meridian Time (7.15 p. m.) is expected to be available in an area with 90 million population in France, England, Scotland, Wales and northern Ireland.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

JAN 18 1959

Symphony Orchestra To Make Radio History

On next Friday afternoon the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise. The broadcast, which will be heard in Europe at 1915 G.M.T. (7:15 p.m.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on Feb. 13, 1959. Charles Munch, the orchestra's music director, will conduct.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

JAN 18 1959

Friday's BSO Concert To Be Heard in Europe

Next Friday afternoon, Jan. 23, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable.

The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the home service of the British Broadcasting Corp. and the Radiodiffusion Francaise.

The broadcast, which will be heard in Europe at 7:15 p.m. will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on Feb. 13, 1959. Charles Munch, the orchestra's music director, will conduct.

Both broadcasts will be produced by Jordan M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the last seven years.

The first broadcast on Jan. 23 will include a special interview with conductor Pierre Monteux during the concert intermission. William Pierce, the regular Boston Symphony program announcer, will be joined by Pierre Crenesse of the Radiodiffusion Francaise to give announcements in both English and French.

A world premiere will be featured on the second of the scheduled transatlantic broadcasts on Feb. 13, 1959, by the Boston Symphony Orchestra. Charles Munch will conduct the "Parables for Orchestra" by Bohuslav Martinu.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

JAN 16 1959

Hub Symphony Aired to Europe

For the first time in its history, the Boston Symphony Orchestra will transmit its regularly scheduled concert Friday afternoon, Jan. 23, by trans-Atlantic cable for live broadcast in Great Britain and France, available to 90 million listeners, it as announced yesterday.

The broadcast through the facilities of Boston Educational Station WGBH-FM at 7:15 p. m. (Greenwich Meridian Time) will be heard in France, Engand, Scotland, Wales and Northern Ireland.

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Next Friday afternoon the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise. The broadcast, which will be heard in Europe at 1915 G.M.T. (7:15 P.M.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on February 13, 1959. Charles Munch, the Orchestra's Music Director, will conduct.

* * *

Jean Stapleton, who was voted the most popular actress at the Totem Pole Playhouse last summer, has joined the new Broadway bound Marc Blitzstein musical "Juno" starring Shirley Booth and Melvyn Douglas. "Juno" based on the Sean O'Casey play "Juno and the Paycock" will have its premiere in Washington, D. C. today and will open in New York February 26 after a stopover in Boston. Miss Stapleton appears as Mrs. Madigan a good-hearted neighbor of Mrs. Boyle's (played by Miss Booth). Earlier this season, Miss Stapleton was associated with "A Swim In The Sea" starring Fay Bainter which never reached Broadway. Prior to these, Miss Stapleton was featured in "Bells Are Ringing", "Damn Yankees", "In The Summer House", and the motion picture version of "Damn Yankees". At the Totem Pole Playhouse this past summer, she appeared in "Goodbye, My Fancy," "Separate Tables", "The Charm Kid", "The Waltz of the Toreadors" and the musical "Paris". This past Fall also found Miss Stapleton as part of the regular cast on NBC's TV serial "Today Is Ours".

Hanover Eve. Sun,
Pa. 1/17/59

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 16 1959

'LIVE' BROADCAST TO EUROPE TO STAR BOSTON SYMPHONY

The first concert program to be transmitted live for radio broadcast in Europe via the Transatlantic cable will feature the Boston Symphony Orchestra, is was announced last night.

Some 90 million people in France, England, Scotland, Wales and Northern Ireland will be able to hear the orchestra's entire Symphony Hall concert next Friday afternoon starting at 7:15 p.m., their time.

Producer Jordan M. Whitelaw said the concert will be relayed by facilities of WGBH-TV to the Home Service of the British Broadcasting Corp. and the Radiodiffusion Francaise. Other European stations have expressed interest in broadcasting future concerts.

Pierre Monteux will conduct the history-making concert. A second concert scheduled for transatlantic broadcast Feb. 13 will be conducted by Charles Munch, the orchestra's music director. The latter concert will include a world premiere performance of Bohuslav Martinu's "Parables for Orchestra," a three-movement work commissioned by and dedicated to Dr. Munch.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

JAN 18 1959

BOSTON SYMPHONY IN CABLE CONCERT

BOSTON — Friday afternoon, the 23d, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the transatlantic cable. The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the home service of the British Broadcasting Corp. and the Radiodiffusion Francaise.

The broadcast, which will be heard in Europe at 1915 G. M. T. (7.15 p. m.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on Feb. 13, 1959. Charles Munch, the orchestra's music director, will conduct.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

JAN 18 1959

Symphony Broadcasts To Europe

The Boston Symphony Orchestra Friday will participate in the first regularly scheduled full concert radio broadcast to be transmitted to Europe via the Transatlantic Cable. The orchestra's entire afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodifusion Francaise.

The broadcast, which will be heard in Europe at 7:15 p.m., will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented Feb. 13. Charles Munch, the orchestra's music director, will conduct.

Both broadcasts will be produced by Jordan M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the past seven years. The first broadcast will include a special interview with conductor Pierre Monteux during the concert intermission. William Pierce, the regular Boston Symphony program announcer will be joined by Pierre Crenesse of the Radiodiffusion Francaise to give announcements in both English and French.

For the program of the first of the transatlantic broadcast concerts Pierre Monteux has chosen Brahms' Tragic Overture, Hindemith's Nobilissima Visione, and Strauss' "Don Quixote," with the orchestra's first cellist, Samuel Mayes, as soloist. The viola solo will be performed by Joseph de Pasquale.

A world premiere will be featured on the second broadcast when Charles Munch conducts the "Parables for Orchestra" by Bohuslav Martinu. The three-movement work was commissioned by Dr. Munch and is dedicated to him. This will be its first performance. The young American pianist, Eugene Istomin, will be soloist in the Schumann Piano Concerto. The complete program is as follows: Schumann Manfred Overture, Piano Concerto (Eugene Istomin, soloist), Martinu Parables, Roussel Rapsodie Flamande.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JAN 17 1959

Boston Symphony Will Broadcast To Europe Twice

On next Friday afternoon, the Boston Symphony orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the transatlantic cable. The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, thru the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise. The broadcast, which will be heard in Europe at 1915 GMT (7:15 p. m.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on Feb. 13. Charles Munch, the orchestra's music director, will conduct.

For the program of the first of the transatlantic broadcast concerts Pierre Monteux has chosen Brahms' Tragic Overture, Hindemith's Nobilissima Visione, and Strauss' "Don Quixote," with the orchestra's first cellist, Samuel Mayes, as soloist. The viola solo will be performed by Joseph de Pasquale.

A world premiere will be featured on the second of the scheduled transatlantic broadcasts on Feb. 13, by the Boston Symphony. Charles Munch will conduct the "Parables for Orchestra" by Bohuslav Martinu. The three-movement work was commissioned by Dr. Munch and is dedicated to him. This will be its first performance. The young American pianist, Eugene Istomin, will be soloist in the Schumann Piano Concerto. The program also includes Schumann Manfred Overture, Doussal Rapsodi Flamande.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

JAN 17 1959

Music

Second Parker Lecture Hits Different Note

By ALFRED BURKE

LOWELL—The second program in the current series of Moses Greeley Parker lectures will be presented tomorrow afternoon at 3 o'clock, in the Little Theatre at Lowell State Teachers college, at which time the famous Lotte Goslar's Pantomime circus, "For Humans Only," will appear.

This type of event is different. It offers the audience an occasion whereby the entertainment value of each developed situation is prfect theater. The program goes on its merry way and provides an insight into this form of entertainment that is rapidly reaching a new ground in show business.

Lotte Goslar, Christine Robinson, Paul Jayson, Freddy Albeck, Ed Biedes, Hubert Castel and Jason Lindsey have combined their respective talents to a point where the theater comes into a focus that is not only new, but most efficient in the ways of today's stage.

Next Friday afternoon, the Boston symphony orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the trans-Atlantic cable. The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony hall.

The broadcast is expected to cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second such broadcast will be presented on Friday, Feb. 13. Dr. Charles Munch, the orchestra's music director, will conduct.

AT THE INITIAL broadcast, a special interview with Conductor Pierre Monteux will feature the intermission. William Pierce, the regular Boston Symphony program announcer, will be joined by Pierre Crenesse to give announcements in both English and French.

For the program of next Friday, Pierre Monteux has chosen Brahm's Tragic Overture. Hindemith's Nobilissima Visione and Strauss's Don Quixote, with the orchestra's first cellist, Samuel Mayer, as soloist. The viola solo will be performed by Joseph de Pasquale.

The Stuttgart Chamber orchestra, Karl Muenchinger, conductor, will be the featured event in the next program of the local Community Concert series. The concert not only promises to be a top musical affair, but possibly one of the truly great programs in Lowell's musical history.

This group has been acclaimed throughout the entire world. There is an artistic as well as magical something about the group that instantly gains the plaudits of concert-goers, critics and record collectors.

The orhestra's instrumental membership numbers four first violins, four second violins, three violas, three celli and one bass viol. With special arrangements for such an ensemble, the orchestra can program such works as those created by the early Baroque, Mozart, the Viennese classics, and for the modernist there can be heard music by Hindemith, Honegger, Barber, Britten, Walton, Stravinsky and Roussel.

Globe 1/18/59

Friday's BSO Concert To Be Heard in Europe

Next Friday afternoon, Jan. 23, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable.

The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the home service of the British Broadcasting Corp. and the Radiodiffusion Francaise.

The broadcast, which will be heard in Europe at 7:15 p.m. will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on Feb. 13, 1959. Charles Munch, the orchestra's music director, will conduct.

Both broadcasts will be produced by Jordan M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the last seven years.

The first broadcast on Jan. 23 will include a special interview with conductor Pierre Monteux during the concert intermission. William Pierce, the regular Boston Symphony program announcer, will be joined by Pierre Crenesse of the Radiodiffusion Francaise to give announcements in both English and French.

A world premiere will be featured on the second of the scheduled transatlantic broadcasts on Feb. 13, 1959, by the Boston Symphony Orchestra. Charles Munch will conduct the "Parables for Orchestra" by Bohuslav Martinu.

From Boston

We tend to think nowadays that there can be no further advances in the techniques of sound broadcasting, and that all the excitement of experiment must come from television. But this is not so: history is still being made in sound broadcasting, as Friday's Home Service (not Scottish) concert by the Boston Symphony Orchestra will prove. This will be the first time, in fact, that British listeners will be able to enjoy a whole, interference-free concert direct from an American hall.

This chance to hear one of the world's greatest orchestras, playing, as it were, on its home ground, is provided by the transatlantic telephone-cable laid last year, which has already been successfully exploited for BBC news and discussion programmes.

The orchestra will begin playing in Symphony Hall, Boston, at 2.15 p.m. local time, that is to say at 7.15 p.m. GMT. The guest-conductor will be 83-year-old Pierre Monteux, and the programme will include works by Brahms, Hindemith, and Richard Strauss.

A second concert by the Boston orchestra, under its resident conductor Charles Munch, will be broadcast on February 13.

176

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,366

JAN 19 1959

Boston Symphony Orchestra Makes Radio History Friday

Friday afternoon, the Boston Symphony orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise. The broadcast, which will be heard in Europe at 1915 G.M.T. (7:15 p.m.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second trans-atlantic broadcast concert will be presented on February 13, 1959. Charles Munch, the Orchestra's Music Director, will conduct.

Both broadcasts will be produced by Jordan M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the past seven years. The first broadcast on Jan. 23 will include a special interview with conductor Pierre Monteux during the concert intermission. William Pierce, the regular Boston Symphony program announcer, will be joined by Pierre Crenescaise to give announcements in both English and French.

For the program of the first of the transatlantic broadcast concerts Pieree Monteux has chosen Brahms' Tragic Overture, Hindemith's Nobilissima Visione, and Strauss' "Don Quixote," with the Orchestra's first cellist, Samuel Mayes, as soloist. The viola solo will be performed by Joseph de Pasquale.

A world premiere will be featured on the second of the scheduled transatlantic broadcasts on February 13, 1959 by the Boston Symphony Orchestra. Charles Munch will conduct the "Parables for Orchestra" by Bohuslav Martinu. The three-movement work was commissioned by Dr. Munch and is dedicated to him. This will be its first performance. The Young American pianist, Eugene Istomin, will be soloist in the Schumann Piano Concerto. The complete program is as follows: Schumann Manfred Overture, Piano Concerto (Eugene Istomin, soloist), Martinu Parables, Roussel Rapsodie Flamande.

Radio stations in other European countries have been invited to participate in the transatlantic broadcasts and have expressed their interst, but no definite arrangements have yet been made.

MILLERTON, N.Y.
NEWS-REPUBLICAN
NEW YORK EDITION
W. 2,025

JAN 22 1959

Boston Symphony To Make Radio History

On Friday afternoon, January 23, 1959, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The Orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise. The broadcast, which will be heard in Europe at 1915 G.M.T. (7:15 P.M.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on February 13, 1959. Charles Munch, the Orchestra's Music Director, will conduct.

Both broadcasts will be produced by Jordon M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the past seven years. The first broadcast on January 23 will include a special interview with conductor Pierre Monteux during the concert intermission. William Pierce, the regular Boston Symphony program announcer, will be joined by Piere Crenesse of the Radiodifusion Francaise to give announcements in both English and French.

For the program of the first of the transatlantic broadcast concerts Peierre Monteux has chosen Brahms' Tragic Overture, Hindemith's Nobilissima Visione, and Strauss' "Don Quixote," with the Orchestra's first cellist, Samuel Mayes, as soloist. The viola solo will be performed by Joseph de Pasquale.

A world premiere will be featured on the second of the scheduled transatlantic broadcasts on February 13, 1959 by the Boston Symphony Orchestra. Charles Munch will conduct the "Parables for Orchestra" by Bohuslav Martinu. The three-movement work was commissioned by Dr. Munch and is dedicated to him. This will be its first performance. The young American pianist, Eugene Istomin, will be soloist in the Schumann Piano Concerto. The complete program is as follows: Schumann Manfred Overture, Piano Concerto (Eugene Istomin, soloist), Martinu Parables, Roussel Rapsodie Flamande.

Radio stations in other European countries have been invited to participate in the transatlantic broadcasts and have expressed their interest, but no definite arrangements have yet been made.

Times (e)
WOBURN, Mass.
Independent
Circ. 6,600

JAN 22 1959

Boston Symphony To Make Radio History Jan. 23rd

On Friday afternoon, January 23, 1959, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The Orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise. The broadcast, which will be heard in Europe at 1915 G.M.T. (7:15 P.M.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on February 13, 1959. Charles Munch, the Orchestra's Music Director, will conduct.

Both broadcasts will be produced by Jordan M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the past seven years. The first broadcast on January 23 will include a special interview with conductor Pierre Monteux during the concert intermission. William Pierce, the regular Boston Symphony program announcer, will be joined by Pierre Crenesse of the Radiodiffusion Francaise to give announcements in both English and French.

For the program of the first of the transatlantic broadcast concerts Pierre Monteux has chosen Brahms' Tragic Overture, Hindemith's Nobilissima Visione, and Strauss' "Don Quixote," with the Orchestra's first cellist, Samuel Mayes, as soloist. The viola solo will be performed by Joseph de Pasquale.

A world premiere will be featured on the second of the scheduled transatlantic broadcasts on February 13, 1959, by the Boston Symphony Orchestra. Charles Munch will conduct the "Parables for Orchestra" by Bohuslav Martinu. The three-movement work was commissioned by Dr. Munch and is dedicated to him. This will be its first performance. The young American pianist, Eugene Istomin, will be soloist in the Schumann Piano Concerto. The complete program is as follows: Schumann Manfred Overture, Piano Concerto (Eugene Istomin, soloist), Martinu Parables, Roussel Rapsodie Flamande.

Radio stations in other European countries have been invited to participate in the transatlantic broadcasts and have expressed their interest, but no definite arrangements have yet been made.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988

JAN 23 1959

Europe Will Hear Boston Symphony

Transatlantic Cable Broadcast Slated

On Friday afternoon, January 23, 1959, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise.

The broadcast, which will be heard in Europe at 1915 GMT (7:15 p.m.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on February 13, 1959. Charles Munch, the orchestra's music director, will conduct.

For the program of the first of the transatlantic broadcast concerts Pierre Monteux has chosen Brahms' Tragic Overture, Hindemith's Nobilissima Visione, and Strauss' "Don Quixote," with the orchestra's first cellist, Samuel Mayes, as soloist. The viola solo will be performed by Joseph de Pasquale.

A world premiere will be featured on the second of the scheduled transatlantic broadcasts on February 13, 1959 by the Boston Symphony Orchestra. Charles Munch will conduct the "Parables for Orchestra" by Bohuslav Martinu. The three-movement work was commissioned by Dr Munch and is dedicated to him. This will be its first performance. The young American pianist, Eugene Istomin, will be soloist in the Schumann Piano Concerto. The complete program is as follows: Schumann Manfred Overture, Piano Concerto (Eugene Istomin, soloist), Martinu Parables, Roussel Rapsodie Flamande.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

JAN 18 1959

Overseas Broadcast Set

Europe Will Hear Boston Symphony

Special to The Standard-Times

BOSTON, Jan. 12 — On next Friday afternoon, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the trans-Atlantic cable.

The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise.

The broadcast, which will be heard in Europe at 1915 Greenwich Mean Time (7:15 p. m.) will cover a population area of approximately 90,000,000 people in France, England, Scotland, Wales and Northern Ireland. A second trans-Atlantic broadcast concert will be presented on Feb. 13. Charles Munch, the orchestra's music director, will conduct.

Both broadcasts will be produced by Jordan M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the past seven years. The first broadcast next Friday will include a special interview with conductor Pierre Monteux during the concert intermission. William Pierce, the regular Boston Symphony program announcer, will be joined by Pierre Crenesse of the Radiodiffusion Francaise to give announcements in both English and French.

For the program of the first of the trans-Atlantic broadcast concerts, Pierre Monteux has chosen Brahms' "Tragic Overture," Hindemith's "Nobilissima Visione," and Strauss' "Don Quixote," with the orchestra's first cellist, Samuel Mayes, as soloist. The viola solo will be performed by Joseph de Pasquale.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 146,231

JAN 19 1959

The Boston Symphony Orchestra's Friday afternoon concert will be heard live in Europe via the Transatlantic Cable and through the facilities of WGBH-FM, the Home Service of the British Broadcasting Corp. and the Radiodiffusion Francaise. Also in the good music field, Gian-Carlo Menotti's opera "Maria Golovin" will be taped in color for later telecasting over NBC-TV.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JAN 22 1959

Broadcast From Symphony Hall

Tomorrow's concert of the Boston Symphony Orchestra will be broadcast direct from Symphony Hall to England and France via the Transatlantic Cable. This will be the first full length concert to be transmitted in this manner.

Pierre Monteux is guest conductor for tomorrow afternoon and Saturday night, opening the program with Brahms' Tragic Overture and Hindemith's Nobilissima Visione.

The second half of the concert will be devoted to a performance of Richard Strauss' "Don Quixote," with the 'cello soloist, Samuel Mayes, and the viola solo by Joseph de Pasquale, both members of the orchestra.

Mr. Monteux will also conduct the orchestra's third concert at Sanders Theater, Cambridge. It will be the same program except for the substitution of Stravinsky's "Petrouchka" for "Don Quixote." Bernard Zighera will be piano soloist.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

JAN 22 1959

Boston Symphony Transatlantic Broadcast To Make Radio History

Entire Friday Afternoon Concert To Be Heard Live in U.K., France.

Tomorrow afternoon, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The Orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise.

The broadcast, which will be heard in Europe at 1915 G.M.T. (7:15 P.M.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on February 13, 1959. Charles Munch, the Orchestra's Music Director, will conduct.

Both broadcasts will be produced by Jordan M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the past seven years. Tomorrow's broadcast will include a special interview with conductor Pierre Monteaux during the concert intermission. William Pierce, the regular Boston Symphony program announcer, will be joined by Pierre Crenesse of the Radiodiffusion Francaise to give announcements in both English and French.

For the program of the first transatlantic broadcast concerts Pierre Monteaux has chosen Brahms' Tragic Overture, Hindemith's Nobilissima Visione, and Strauss' "Don Quixote," with the Orchestra's first cellist, Samuel Mayes, as soloist. The viola solo will be performed by Joseph de Pasquale.

A world premiere will be featured on the second of the scheduled transatlantic broadcasts on February 13, 1959 by the Boson Symphony Orchestra. Charles Munch will conduct the "Parables for Orchestra" by Bohuslav Martinu. The three-movement work was commissioned by Dr. Munch and is dedicated to him. This will be its first performance. The young American pianist, Eugene Istomin, will be soloist in the Schumann Piano Concerto. The complete program is as follows: Schumann Manfred Overture, Piano Concerto (Eugene Istomin, soloist), Martinu Parables, Roussel Rapsodie Flamande.

Radio stations in other European countries have been invited to participate in the transatlantic broadcasts and have expressed their interest, but no definite arrangements have yet been made.

Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 31,575

JAN 2 1 195

EPOCHAL REUNION AT BOSTON CONCERT

Monteux and Hayes Recall How "Iron Curtain" Lifted

BOSTON (AP)—An 81 - year-old Frenchman and a famous American Negro tenor met Friday at a history-making concert and reminisced on how they broke the Iron Curtain on the musical world.

The occasion was another "first" —the first complete Boston Symphony Orchestra concert ever to be sent to Europe for broadcast. The Frenchman was guest conductor Pierre Monteux who now lives in the United States and the singer was Roland Hayes, who lives in Suburban Brookline.

Today's generation takes for granted the change for which Pierre Monteux and Roland Hayes had to struggle. Here is what happened:

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Monteux said he wished to use the beauty of the American's voice, and his artistry, in a presentation of the music of Debuss and Berlioz by the Boston orchestra.

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FRANCE AMERIQUE 2/1/59

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PIERRE MONTEUX nous est revenu pour trois concerts, dont l'un a été radiodiffusé directement du Symphony Hall sur les ondes de la Radiodiffusion française par l'entremise de WGBH et du câble transatlantique. M. Pierre Crénesse en a été le commentateur, en plus d'arranger tous les détails techniques, et en a profité pour interviewer le Maître pendant l'entracte.

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Excellente interprétation de la partie de piano solo par Bernard Zighera, qui n'en a pas pour cela abandonné la harpe, son instrument habituel dans l'orchestre. Nous avons toujours l'impression que l'orchestre fait encore un effort supplémentaire pour répondre aux indications toujours claires et combien expressives de Pierre Monteux, pour lequel même les jeunes de l'orchestre semblent avoir une grande vénération. Le public n'en finissait pas d'applaudir et d'acclamer et même M. Nathan Pusey, le distingué président de Harvard, était sorti de sa réserve habituelle pour demander encore un salut de Pierre Monteux.

* * *

~~International Musician~~ Feb. 59

On January 23, the Boston Symphony participated in the first regularly scheduled full concert broadcast to be transmitted to Europe via the transatlantic cable. The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, was heard in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the home service of the British Broadcasting Corporation and the Radiodiffusion Francaise. The broadcast hearing covered a population area of approximately ninety million people in France, England, Scotland, Wales and Northern Ireland.

A second transatlantic broadcast concert will be presented on February 13, with Charles Munch conducting the orchestra. For this event a world premiere will be featured, that of *Parables for Orchestra* by Bohuslav Martinu.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JAN 23 1959

HISTORY MADE WITH SPECIAL MUSIC EVENT

Boston Symphony Concert Beamed Direct to Britain, France

BOSTON—This afternoon, the Boston Symphony Orchestra participated in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The orchestra's entire afternoon concert, conducted by Pierre Monteux, was heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise. The broadcast, which will be heard in Europe at 1915 G.M.T. (7.15 p. m.) covers a population area of approixmately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on Feb. 13. Charles Munch, the orchestra's music director, will conduct.

Both broadcasts will be produced by Jordan M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the past seven years. The first broadcast today included a special interview with conductor Pierre Monteux during the concert intermission. William Pierce, the regular Boston Symphony program announcer, was joined by Pierre Crenesse of the Radiodiffusion Francaise to give announcements in both English and French.

For the program of the first of the transatlantic broadcast concerts Pierre Monteux chose Brahms' "Tragic Overture," Hindemith's "Nobilissima Visione," and Strauss' "Don Quixote," with the orchestra's first cellist, Samuel Mayes, as soloist. The viola solo was performed by Joseph de Pasquale.

World Premiere

A world premiere will be featured on the second of the scheduled transatlantic broadcasts on Feb. 13 by the Boston Symphony Orchestra. Charles Munch will conduct the "Parables for Orchestra" by Bohuslav Martinu. The three-movement work was commissioned by Dr. Munch and is dedicated to him. This will be its first performance. The young American pianist, Eugene Istomin, will be soloist in the Schumann Piano Concerto. The complete program is as follows: Schumann Manfred Overture, Piano Concetrto (Eugene Istomin, soloist), Martinu Parables, Roussel Rapsodie Flamande.

Radio stations in other European countries have been invited to participate in the transatlantic broadcasts and have expressed their interest, but no definite arrangements have yet been made.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JAN 24 1959

Hub Concert to Europe

Listeners in France, England, Scotland, Wales and Northern Ireland for the first time joined the exclusive company of the Friday afternoon regulars in Symphony Hall yesterday.

Yesterday's afternoon concert by the Boston Symphony Orchestra was broadcast to both England and France via the Transatlantic Cable through the facilities of Station WGBH-FM.

It was the first full-length concert to be transmitted in this manner, and guest conductor Pierre Monteux and the symphony orchestra have rarely been in finer form.

Mr. Monteux opened his program with Brahms' Tragic Overture and Hindemith's Nobilissima Visione. The second half of the concert was devoted to a performance of Richard Strauss' "Don Quixote" with the orchestra's first cellist Samuel Mayes, as soloist. The viola sola in "Don Quixote" was performed by Joseph de Pasquale.

Mr. Monteux will conduct tonight's concert as well as the orchestra's third concert in Sanders Theater, Cambridge, on Tuesday, at 8:30 p.m.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JAN 24 1959

Broadcast Via Cable

Yesterday afternoon's concert by Pierre Monteux and the Boston Symphony Orchestra was broadcast "live," by way of the transatlantic telephone cable, to France and the United Kingdom. This was the first time that a full symphony concert had been thus sent to Europe. Both London and Paris reported excellent reception.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

JAN 22 1959

Boston Symphony Transatlantic Broadcast To Make Radio History

Entire Friday Afternoon Concert To Be Heard Live in U.K., France.

Tomorrow afternoon, the Boston Symphony Orchestra will participate in the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The Orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, will be heard live in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the Home Service of the British Broadcasting Corporation and the Radiodiffusion Francaise.

The broadcast, which will be heard in Europe at 1915 G.M.T. (7:15 P.M.) will cover a population area of approximately 90 million people in France, England, Scotland, Wales and Northern Ireland. A second transatlantic broadcast concert will be presented on February 13, 1959. Charles Munch, the Orchestra's Music Director, will conduct.

Both broadcasts will be produced by Jordan M. Whitelaw, who has been in charge of the regular Boston Symphony broadcasts over WGBH-FM for the past seven years. Tomorrow's broadcast will include a special interview with conductor Pierre Monteux during the concert intermission. William Pierce, the regular Boston Symphony program announcer, will be joined by Pierre Crenesse of the Radiodiffusion Francaise to give announcements in both English and French.

For the program of the first transatlantic broadcast concerts Pierre Monteaux has chosen Brahms' Tragic Overture, Hindemith's Nobilissima Visione, and Strauss' "Don Quixote," with the Orchestra's first cellist, Samuel Mayes, as soloist. The viola solo will be performed by Joseph de Pasquale.

A world premiere will be featured on the second of the scheduled transatlantic broadcasts on February 13, 1959 by the Boson Symphony Orchestra. Charles Munch will conduct the "Parables for Orchestra" by Bohuslav Martinu. The three-movement work was commissioned by Dr. Munch and is dedicated to him. This will be its first performance. The young American pianist, Eugene Istomin, will be soloist in the Schumann Piano Concerto. The complete program is as follows: Schumann Manfred Overture, Piano Concerto (Eugene Istomin, soloist), Martinu Parables, Roussel-Rapsodie Flamande.

Radio stations in other European countries have been invited to participate in the transatlantic broadcasts and have expressed their interest, but no definite arrangements have yet been made.

Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 31,575

JAN 24 1959

EPOCHAL REUNION AT BOSTON CONCERT

Monteux and Hayes Recall How "Iron Curtain" Lifted

BOSTON (AP)—An 81-year-old Frenchman and a famous American Negro tenor met Friday at a history-making concert and reminisced on how they broke the Iron Curtain on the musical world.

The occasion was another "first"—the first complete Boston Symphony Orchestra concert ever to be sent to Europe for broadcast. The Frenchman was guest conductor Pierre Monteux who now lives in the United States and the singer was Roland Hayes, who lives in Suburban Brookline.

Today's generation takes for granted the change for which Pierre Monteux and Roland Hayes had to struggle. Here is what happened:

When Monteux was regular director of the Boston Symphony Orchestra more than 30 years ago he announced he intended to present as soloist a young American tenor who had impressed him in Europe. He had met the young America while he was giving salon concerts and continuing his European studies.

Monteux said he wished to use the beauty of the American's voice, and his artistry, in a presentation of the music of Debussy and Berlioz by the Boston orchestra.

Then Monteux added that the remarkable singer was a Negro.

Consternation followed among the conductor's associates. Never before had a person of African descent been soloist with the great Boston orchestra. Admittedly such persons had often proven themselves good entertainers on the vaudeville stage. But—an artist in musical masterpieces?

Firmly, Monteux swept opposition aside.

And concertgoers followed the critics in tribute to Roland Hayes as a musical artist.

From that day, the door was unbarred for him—and left open for others of his race.

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~~International Musician~~ Feb. 59

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,585

JAN 23 1959

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Radio stations in other European countries have been invited to participate in the transatlantic broadcasts and have expressed their interest, but no definite arrangements have yet been made.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JAN 24 1959

Hub Concert to Europe

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It was the first full-length concert to be transmitted in this manner, and guest conductor Pierre Monteux and the symphony orchestra have rarely been in finer form.

Mr. Monteux opened his program with Brahms' Tragic Overture and Hindemith's Nobilissima Visione. The second half of the concert was devoted to a performance of Richard Strauss' "Don Quixote" with the orchestra's first cellist Samuel Mayes, as soloist. The viola sola in "Don Quixote" was performed by Joseph de Pasquale.

Mr. Monteux will conduct tonight's concert as well as the orchestra's third concert in Sanders Theater, Cambridge, on Tuesday, at 8:30 p.m.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JAN 24 1959

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178

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 24 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, presented the 13th program of the 78th season yesterday afternoon in Symphony Hall. The soloists were Samuel Mayes, 'Cello, and Joseph de Pasquale, viola. The program:

Tragic Overture, Op 81 .... Brahms
"Nobilissima Visione" Concert Suite from the ballet "St. Francis" .... Hindemith
"Don Quixote," Fantastic Variations on a knightly theme, Op 35 ...... Strauss

By ROBERT TAYLOR

The delights of yesterday's concert by the ~~Boston Symphony Or~~chestra were diffused evenly throughout the program. Indeed, they seemed rather like the presence of Pierre Monteux: solid, leisurely and benign. This was not a program pulsing with the transports of youth; the satisfaction it afforded was of another sort, more pensive, more philosophical, and perhaps more enduring as the audience filed from the Hall bathed in a kind afterglow.

First, there was Mr. Monteux himself, and how bracing it was to witness him at 84, still the master of his art. His style, exact and unhurried, has the conviction and polish of a lifetime's devotion. He never imposes himself spectacularly upon a work; but lets his interpretation spring naturally from the aesthetic design of the music. His is an authority that is not expressed by imperious means. The impulse is that of quiet command, the accents of the performance are shapely, he strives for and achieves the virtues of proportion, clarity and refinement.

Historic Occasion

It struck us as appropriate that Pierre Monteux—his long associations with the Boston Symphony Orchestra, his strongly European aura providing an extra fillip—should be the guest conductor on this afternoon. For the concert marked an historic occasion: the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The broadcast was heard live last night by a potential audience of 90 million living throughout the nations of the West. Interest has already been expressed in the expansion of the event behind the Iron Curtain, which would give the Boston Symphony virtually a world audience if this is accomplished.

And since it was appropriate for Mr. Monteaux to be the conductor, it was equally significant for Samuel Mayes, American-born and trained, to be the 'cello soloist in Strauss's "Don Quixote" variations. We have all known for a long while how reliable Mr. Mayes can be as a soloist (he offered a most distinguished performance of Bloch's "Schelemo" earlier this season), but his interpretation yesterday was not merely excellent— it was masterly.

Due to the restrictions of the 'cello repertoire, the "Don Quixote" has long been practically the personal property of Gregor Piatigorsky: Possession in this case, however, is less than nine points of the law; and Mr. Mayes proved himself the peer of every ranking virtuosi of his instrument.

Fire, Nobility

From the opening statement of the rapt Don's chivalric dreaming to the final haunting glissade that signals the demise of the idealist in the radiant atmosphere of D major, this was a definitive work. There was fire and nobility of temperament in it; the technical qualities of an opulent tone, a meticulous bowing and fingerboard stopping, a controlled vibrato; and everywhere the contrasts that dramatically reside in the programmatic masterpiece, ranging from the hectic assault on the windmills to the plangent cadence of Don Quixote's ultimate loss of illusion.

Because the solo spotlight not only falls upon the Don, Joseph de Pasquale in the viola role of Sancho must be accorded equal honor. This, too, was a magnificent traversal, in turn pathetic, bizarre and stormy, the ideal commentary upon the knight's theme. One would like to dwell longer on Mr. de Pasquale's contribution as on Hindemith's "Nobilissima Visione" suite, which is heard all too rarely at these concerts.

In brief, however, it may be noted that the latter contains the indelible mottos of Hindemith's style yet never sounds aggressively technical. The mystical textures of the suite acquire a contemporary form without self-consciousness. As a result one is attracted toward the music rather than the cleverness of the composer. The suite exhibits a lyrical simplicity rare in the formal precincts of our era's experimental writing.

Brahms's Tragic Overture, which opened the concert, received an efficient and four-square contour in Mr. Monteux's practiced reading. Next week Sir John Barbirolli will be the guest conductor, presenting his own "Elizabethan Suite," excerpts from Delius's "A Village Romeo and Juliet," Walton's "Partita for Orchestra," and Brahms's Second Symphony.

ELLA FITZGERALD, "First Lady of Song," appears at Storyville for a week's engagement beginning Monday.

BROADCASTING
WASHINGTON, D.C.
W. 18,757

FEB 2 1959

WGBH-FM heard in Europe

A Boston Symphony concert broadcast across the Atlantic by WGBH-FM Boston sounded "very good" in the capitals of Europe, listeners abroad have told WGBH-FM. The educational station on Jan. 23 originated the live program conducted by Pierre Monteux to Great Britain, France and Belgium directly from Boston's Symphony Hall.

The concert was transmitted by ocean cable and picked up by the BBC, Radiodiffusion Francaise and Radio Brussels. It was beamed to a potential audience of 90 million in Great Britain, France and Belgium.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

FEB 1959

Boston Suburb Group Attracts Attention

By Cyrus Durgin

Boston.—A recent performance of no less a rarity than Cherubini's Requiem Mass in C minor took me out to the town of Lexington, Mass., on Jan. 18. There the Lexington Choral Society for some time has been under the direction of Allen C. Lannom, one of the best choral men in the area. Their singing that Sunday night, of Cherubini—and by a small number of choristers, of Mozart's "Vesperae solennes de confessore" (K. 339) — indicated how well Mr. Lannom has worked. The tone was poised, resonant, blended, and prevailingly smooth, and this in the Lexington High School auditorium, where acoustics are dry.

Once in a great while, you have the inestimable pleasure of attending a concert wherein everything seems to have gone perfectly. There is nothing to be asked by way of improvement. One such was Pierre Monteux's first appearance, on Jan. 23, in a week of guest conducting the Boston Symphony.

Through Brahms's "Tragic Overture", the "Nobilissima Visione" of Hindemith, and Strauss's "Don Quixote", everything went beautifully right. Mr. Monteux, as more than one in the audience remarked, played everything "straight", and the afternoon was one of accurate, polished, relaxed and utterly charming music. Samuel Mayes, the orchestra's first cellist, provided a glorious performance of the principal solo part, one passionate and singing, while Joseph de Pasquale, first viola, dealt admirably with the role of Sancho Panza. At the end, quite naturally, there was a true ovation for all concerned, and especially for Mr. Mayes and Mr. Monteux.

The Boston Symphony previously ~~had been conducted~~ a fortnight by Robert Shaw, who then occupied the stand on a week's tour. He gave us first performances of two comparatively new symphonies, one by a young man, the late Robert Kurka, the other by a veteran artist, Wallingford Riegger. Kurka's Second Symphony and Riegger's Fourth Symphony each impressed me—the former as a very fluent and charming work, the latter as a most distinctive and individual and profound work.

Byron Janis, that excellent American pianist, and the Metropolitan Opera bass, Jerome Hines, have been the most recent visitors in the series of Boston Morning Musicales, to benefit the Boston School of Occupational Therapy, in the ballroom of the Statler Hilton Hotel. Each was in fine form and proved anew his title to be regarded as a leading young artist in his field.

Howard Mitchell brought the National Symphony of Washington, D. C., to Symphony Hall, on Jan. 16, in the course of a tour. Though Mr. Mitchell impressed me more by his abilities as drillmaster than by any special sort of musical imagination, the concert was most enjoyable. It revealed a high caliber of individual material, and excellent work section by section. The program consisted of Stravinsky's "Petrouchka" (in the 1947 edition); John La Montaine's attractive "Songs of the Rose of Sharon", with Leontyne Price a gorgeous soprano soloist, and the E minor Symphony of Sibelius. The National Symphony appeared here in the Boston University Celebrity Series.

Artur Rubinstein, playing for a house sold-out days before the concert, enthralled a Boston University Celebrity Series audience at Symphony Hall on Jan. 11.

I Musici gave another of their distinctive examples of Mediterranean music-making in the Humanities Series of the Massachusetts Institute of Technology, at Kresge Auditorium Jan. 15. In addition to antique music, I Musici presented two modern works—Remy Principe's Suite for Violin and Strings, and the Sonar per Musici by Ennio Porrino.

Boston Symphony Makes Radio History

Boston.—On Jan. 23, the Boston Symphony participated in the first regularly scheduled full concert broadcast to be transmitted to Europe via transatlantic cable. The orchestra's entire concert was heard live in Great Britain and France through the facilities of WGBH-FM, the Home Service of the British Broadcasting Corporation, and the Radiodiffusion Française.

The broadcast covered a population area of approximately 90,000,000 people in France, England, Scotland, Wales, and Northern Ireland. The program, conducted by Pierre Monteux, included Brahms's "Tragic Overture", Hindemith's "Nobilissima Visione", and Strauss's "Don Quixote".

A second transatlantic concert broadcast was presented on Feb. 13 under the direction of Charles Munch. The program featured the world premiere of Bohuslav Martinu's "Parables for Orchestra", Schumann's "Manfred" Overture and Piano Concerto (with Eugene Istomin as soloist), and Roussel's "Rapsodie Flamande".

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JAN 24

Monteux Conducts Symphony

Samuel Mayes Soloist In Strauss 'Quixote'

By CYRUS DURGIN

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the 13th program of the Friday-Saturday series. Pierre Monteux, as guest, conducted Brahms' "Tragic" Overture; Hindemith's Suite from the Ballet, "Nobilissima Visione," and the "Don Quixote" by Richard Strauss. Samuel Mayes, first cellist, and Joseph de Pasquale, first viola, were soloists in the last-named.

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Our old friend, Pierre Monteux, was back as guest conductor, and at the approaching age of 84 incredibly nimble and powerful in his readings. Yet the conducting and playing all seemed so completely normal and easeful! With that so extremely polished baton technic, those unfailing preparatory beats, his own directness and simplicity, Monteux makes conducting look easy.

In doing so, he obtains from such an orchestra as this not only respect and affection, but whole-hearted cooperation. As a result, the Boston Symphony players under Monteux sounded relaxed and easy, with a superlatively beautiful tone and with every detail that I could perceive treated exactly right. You could go months or years without hearing a full concert of such tidy, clean, transparent playing.

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Next week Sir John Barbi

178

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 24 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, presented the 13th program of the 78th season yesterday afternoon in Symphony Hall. The soloists were Samuel Mayes, 'Cello, and Joseph de Pasquale, viola. The program:

Tragic Overture, Op 81 .... Brahms
"Nobilissima Visione" Concert Suite from the ballet "St. Francis" .... Hindemith
"Don Quixote," Fantastic Variations on a knightly theme, Op 35 ...... Strauss

By ROBERT TAYLOR

The delights of yesterday's concert by the Boston Symphony Orchestra were diffused evenly throughout the program. Indeed, they seemed rather like the presence of Pierre Monteux: solid, leisurely and benign. This was not a program pulsing with the transports of youth; the satisfaction it afforded was of another sort, more pensive, more philosophical, and perhaps more enduring as the audience filed from the Hall bathed in a kind afterglow.

First, there was Mr. Monteux himself, and how bracing it was to witness him at 84, still the master of his art. His style, exact and unhurried, has the conviction and polish of a lifetime's devotion. He never imposes himself spectacularly upon a work; but lets his interpretation spring naturally from the aesthetic design of the music. His is an authority that is not expressed by imperious means. The impulse is that of quiet command, the accents of the performance are shapely, he strives for and achieves the virtues of proportion, clarity and refinement.

Historic Occasion

It struck us as appropriate that Pierre Monteux—his long associations with the Boston Symphony Orchestra, his strong European aura providing an extra fillip—should be the guest conductor on this afternoon. For the concert marked an historic occasion: the first regularly scheduled full concert broadcast to be transmitted to Europe via the Transatlantic Cable. The broadcast was heard live last night by a potential audience of 90 million living throughout the nations of the West. Interest has already been expressed in the expansion of the event behind the Iron Curtain, which would give the Boston Symphony virtually a world audience if this is accomplished.

And since it was appropriate for Mr. Monteux to be the conductor, it was equally significant for Samuel Mayes, American-born and trained, to be the 'cello soloist in Strauss's "Don Quixote" Variations. We have all known for a long while how reliable Mr. Mayes can be as a soloist (he offered a most distinguished performance of Bloch's "Schelomo" earlier this season), but his interpretation yesterday was not merely excellent— it was masterly.

Due to the restrictions of the 'cello repertoire, the "Don Quixote" has long been practically the personal property of Gregor Piatigorsky. Possession in this case, however, is less than nine points of the law; and Mr. Mayes proved himself the peer of every ranking virtuosi of his instrument.

Fire, Nobility

From the opening statement of the rapt Don's chivalric dreaming to the final haunting glissade that signals the demise of the idealist in the radiant atmosphere of D major, this was a definitive work. There was fire and nobility of temperament in it; the technical qualities of an opulent tone, a meticulous bowing and fingerboard stopping, a controlled vibrato; and everywhere the contrasts that dramatically reside in the programmatic masterpiece, ranging from the hectic assault on the windmills to the plangent cadence of Don Quixote's ultimate loss of illusion.

Because the solo spotlight not only falls upon the Don, Joseph de Pasquale in the viola role of Sancho must be accorded equal honor. This, too, was a magnificent traversal, in turn pathetic, bizarre and stormy, the ideal commentary upon the knight's theme. One would like to dwell longer on Mr. de Pasquale's contribution as on Hindemith's "Nobilissima Visione" suite, which is heard all too rarely at these concerts.

In brief, however, it may be noted that the latter contains the indelible mottos of Hindemith's style yet never sounds aggressively technical. The mystical textures of the suite acquire a contemporary form without self-consciousness. As a result one is attracted toward the music rather than the cleverness of the composer. The suite exhibits a lyrical simplicity rare in the formal precincts of our era's experimental writing.

Brahms's Tragic Overture, which opened the concert, received an efficient and four-square contour in Mr. Monteux's practiced reading. Next week Sir John Barbirolli will be the guest conductor, presenting his own "Elizabethan Suite," excerpts from Delius's "A Village Romeo and Juliet," Walton's "Partita for Orchestra," and Brahms's Second Symphony.

ELLA FITZGERALD, "First Lady of Song," appears at Storyville for a week's engagement beginning Monday.

BROADCASTING
WASHINGTON, D.C.
W. 19,757

FEB 2 1959

WGBH-FM heard in Europe

A Boston Symphony concert broadcast across the Atlantic by WGBH-FM Boston sounded "very good" in the capitals of Europe, listeners abroad have told WGBH-FM. The educational station on Jan. 23 originated the live program conducted by Pierre Monteux to Great Britain, France and Belgium directly from Boston's Symphony Hall.

The concert was transmitted by ocean cable and picked up by the BBC, Radiodiffusion Francaise and Radio Brussels. It was beamed to a potential audience of 90 million in Great Britain, France and Belgium.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
FEB 1959

Boston Suburb Group Attracts Attention

By Cyrus Durgin

Boston.—A recent performance of no less a rarity than Cherubini's Requiem Mass in D minor took me out to the town of Lexington, Mass., on Jan. 18. There the Lexington Choral Society for some time has been under the direction of Allen C. Lannom, one of the best choral men in the area. Their singing that Sunday night, of Cherubini—and by a small number of choristers, of Mozart's "Vesperae solennes de confessore" (K. 339) — indicated how well Mr. Lannom has worked. The tone was poised, resonant, blended, and prevailingly smooth, and this in the Lexington High School auditorium, where acoustics are dry.

Once in a great while, you have the inestimable pleasure of attending a concert wherein everything seems to have gone perfectly. There is nothing to be asked by way of improvement. One such was Pierre Monteux's first appearance, on Jan. 23, in a week of guest conducting the Boston Symphony.

Through Brahms's "Tragic Overture", the "Nobilissima Visione" of Hindemith, and Strauss's "Don Quixote", everything went beautifully right. Mr. Monteux, as more than one in the audience remarked, played everything "straight", and the afternoon was one of accurate, polished, relaxed and utterly charming music. Samuel Mayes, the orchestra's first cellist, provided a glorious performance of the principal solo part, one passionate and singing, while Joseph de Pasquale, first viola, dealt admirably with the role of Sancho Panza. At the end, quite naturally, there was a true ovation for all concerned, and especially for Mr. Mayes and Mr. Monteux.

The Boston Symphony previously had been conducted a fortnight by Robert Shaw, who then occupied the stand on a week's tour. He gave us first performances of two comparatively new symphonies, one by a young man, the late Robert Kurka, the other by a veteran artist, Wallingford Riegger. Kurka's Second Symphony and Riegger's Fourth Symphony each impressed me—the former as a very fluent and charming work, the latter as a most distinctive and individual and profound work.

Byron Janis, that excellent American pianist, and the Metropolitan Opera bass, Jerome Hines, have been the most recent visitors in the series of Boston Morning Musicales, to benefit the Boston School of Occupational Therapy, in the ballroom of the Statler-Hilton Hotel. Each was in fine form and proved anew his title to be regarded as a leading young artist in his field.

Howard Mitchell brought the National Symphony of Washington, D. C., to Symphony Hall on Jan. 16, in the course of a tour. Though Mr. Mitchell impressed me more by his abilities as drillmaster than by any special sort of musical imagination, the concert was most enjoyable. It revealed a high caliber of individual material, and excellent work section by section. The program consisted of Stravinsky's "Petrouchka" (in the 1947 edition); John La Montaine's attractive "Songs of the Rose of Sharon", with Leontyne Price a gorgeous soprano soloist, and the E minor Symphony of Sibelius. The National Symphony appeared here in the Boston University Celebrity Series.

Artur Rubinstein, playing for a house sold-out days before the concert, enthralled a Boston University Celebrity Series audience at Symphony Hall on Jan. 11.

I Musici gave another of their distinctive examples of Mediterranean music-making in the Humanities Series of the Massachusetts Institute of Technology, at Kresge Auditorium Jan. 15. In addition to antique music, I Musici presented two modern works —Remy Principe's Suite for Violin and Strings, and the Sonar per Musici by Ennio Porrino.

Boston Symphony Makes Radio History

Boston.—On Jan. 23, the Boston Symphony participated in the first regularly scheduled full concert broadcast to be transmitted to Europe via transatlantic cable. The orchestra's entire concert was heard live in Great Britain and France through the facilities of WGBH-FM, the Home Service of the British Broadcasting Corporation, and the Radiodiffusion Française.

The broadcast covered a population area of approximately 90,000,000 people in France, England, Scotland, Wales, and Northern Ireland. The program, conducted by Pierre Monteux, included Brahms's "Tragic Overture", Hindemith's "Nobilissima Visione", and Strauss's "Don Quixote".

A second transatlantic concert broadcast was presented on Feb. 13 under the direction of Charles Munch. The program featured the world premiere of Bohuslav Martinu's "Parables for Orchestra", Schumann's "Manfred" Overture and Piano Concerto (with Eugene Istomin as soloist), and Roussel's "Rapsodie Flamande".

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JAN 24 [illegible]

Monteux Conducts Symphony

Samuel Mayes Soloist In Strauss 'Quixote'

By CYRUS DURGIN

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In doing so, he obtains from such an orchestra as this not only respect and affection, but whole-hearted cooperation. As a result, the Boston Symphony players under Monteux sounded relaxed and easy, with a superlatively beautiful tone and with every detail that I could perceive treated exactly right. You could go months or years without hearing a full concert of such tidy, clean, transparent playing.

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Next week Sir John Barb

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 24 1959

Symphony Hailed In Europe Broadcast

Cabled messages from Europe last night to Boston's WGBH-FM reported "good reception" for its live broadcast via transatlantic cable of a full-length Boston Symphony Orchestra concert. It was the first transmission of its kind.

The Symphony Hall concert, Pierre Monteux conducting, was heard live in Great Britain, France and Belgium through the facilities of WGBH-FM, the Home Service of the British Broadcasting Corporation, the Radio diffusion Francaise and Radio Bruxelles.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JAN 24 1959

Pierre Monteux on Symphony Podium

Mellowed Music Under a Relaxed Baton

By Jules Wolffers

By manner, style, and association the venerable and esteemed Pierre Monteux forms a link with the past which gives his appearances with the Boston Symphony Orchestra a bittersweet nostalgic quality.

His taste was formed during the late romantic period when Brahms and Saint-Saëns were leading contemporary composers. The turn of the century saw him ripe for the emerging French School of Debussy and Ravel. He was in the forefront of the profound changes taking place in musical idiom—a conductor for Diaghileff, a champion for the young controversial Stravinsky.

A long lifetime spent in music has mellowed and softened him. He allows full freedom and gives full sympathy to the players placed in his charge for his assignments as guest conductor. Indicating the general tempo and quietly giving his cues, the conductor leaves details of timbre, tone, and ensemble to the performers.

Such a procedure might be highly dangerous with most orchestras. The readings might become disorganized on the one hand or pedestrian on the other. There have been such occasions even with our own splendid orchestra, but yesterday afternoon found the musicians responding with fervor and élan for results that had much more than sentimental interest only.

The opening Brahms "Tragic Overture," Op. 81, had measured dignity and unshaken poise. So it must have sounded, one may imagine, in the days that Mr. Monteux first heard the piece, when life was more unhurried, when tempos were slower, when pitch was lower. One liked the work this way, grave and decorous, without virtuosity, controlled in compass and dynamics.

Much the same atmosphere was present in the Hindemith "Nobilissima Visione," a concert suite taken from the composer's ballet, "Saint Francis." While the work in its orchestral form makes fine listening without reference to any action or program, its general style was well at home in yesterday's relaxed atmosphere.

This talk of relaxation and freedom might be misconstrued to mean that the orchestra was a little loose and sloppy. Such was not at all the case. The men played splendidly, taking their added responsibilities seriously, cooperating with the conductor and one another for remarkable results both in performance and interpretation.

The afternoon's crown came at the end with an excellent performance of "Don Quixote," which Richard Strauss called "Fantastic Variations on a Theme of Knightly Character" as indeed they are and it is. Never did Strauss or any other composer give more opportunity for conductors, assisting soloists, the various choirs, and the whole orchestra to distinguish themselves than in the life, bustle, wit, imagination, burlesque, parody—and real pathos—of this remarkable orchestral tour de force.

Mr. Monteux set the stage beautifully for Samuel Mayes to discourse eloquently on his cello and for Joseph de Paquale to second him with rich viola tone and fine phrasing. Richard Burgin formed the third in this principal group, so admirably supported by the orchestra as a whole. All participants were warmly and deservedly applauded at the end of this touching and significant concert.

The program, incidentally, made history in the field of communications. For the first time a regularly scheduled full concert broadcast was transmitted to Europe by trans-Atlantic cable. According to a message received from Paris immediately after the concert, the reception was excellent.

Jan Ross

Leonard Spigelgass, author of "A Majority of One," coming to the Colonial Monday.

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

JAN 18 1959

AMUSEMENTS and the ARTS

Monteux to Conduct Hub Symphony Here

ONE of the most remarkable figures in the musical world comes to Providence with the Boston Symphony Orchestra Tuesday evening, Jan. 27, at 8:15 in the Veterans Memorial Auditorium. He is Pierre Monteux, formerly the orchestra's regular conductor, returning as guest. Through the United States and around Europe, he is still turning in distinguished performances—usually without the use of a score—on the brink of his 84th year.

A native of Paris, he has been receptive to, and made himself master of, the music of orchestral composers of all lands. Music that he was courageous enough to pioneer—such as Stravinsky's "The Rite of Spring"—he has lived to see become established as masterpieces. In private life, he rejoices in being a long-time resident and voting citizen of Hancock, Maine, where for years he has directed a summer school for the training of American conductors. During two great crises, he rebuilt the Boston Symphony Orchestra, and brought into it new American talents.

In his forthcoming program, Mr. Monteux again will show the spirit of the pioneer in Providence, where he last led the Boston orchestra four years ago. He will direct the first Providence performance by this orchestra of Hindemith's "Nobilissima Visione," Hindemith's impressive concert suite from his noble ballet, "St. Francis." These excerpts summarize the conversion of St. Francis from a life of luxury and a quest of military glory, to a life of poverty and devotion to all living creatures.

The program will open with the "Tragic" Overture of Brahms. Monteux brought it to Providence in 1921 as regular conductor of the Bostonians. His successor, Koussevitsky, returned with it in 1950—the last previous performance by this orchestra. The concert will end with Tchaikovsky's famous Fouth Symphony, not heard in Providence by this orchestra since Koussevitsky's presentation in 1942.

Off-Broadway Stage Plans Experiment

New York—(AP)—A new variety of theatrical experiment is being tried by the Phoenix Theater, one of off-Broadway's most determined centers of dramatic variety.

With the slogan "Continuity of style," the producers have retained Stuart Vaughan to direct five plays, put a designer to creating a single basic set of costumes, and plan a basic stage setting for the dramatic assortment that is to range from Shaw to T. S. Eliot.

Paris-born Pierre Monteux will conduct Boston Symphony

Rhode Island Herald
1/23/59

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Pawtuxet Valley
Times (e)
W. WARWICK, R. I.
Independent
Circ. 7,860

JAN 22 1959

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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

JAN 27 1959

Pierre Monteux Visits Us Again

How many will be present in Veterans Memorial Auditorium tonight who were present in Infantry Hall just 40 years ago when Pierre Monteux made his first Providence appearance as conductor of the Boston Symphony Orchestra?

That was the night of Nov. 18, 1919, and the old barracks of Infantry Hall drew the largest audience in many a symphony season to look upon the new French conductor, who had been the central figure in the riot of the cultural elite in Paris against the first performance of Stravinsky's *Le Sacre du Printemps,* which he conducted.

He led the orchestra that 1919 night in Beethoven's Second Symphony, which the critic of *The Providence Journal* said "made a profound impression," and M. Monteux was "applauded to the echo at its conclusion." He also played Debussy's *Prelude to the Afternoon of a Faun.* It was through M. Monteux that Providence audiences were introduced to the modern music of Stravinsky, Debussy, Ravel, Schoenberg and Respighi.

This city has always had a warm spot in its affections for M. Monteux. It showed this fondness when in his final appearance in Providence in 1924 as conductor of the Boston Symphony, he was presented with a delicate statuette. Now in his 85th year, M. Monteux appears tonight as guest conductor, and the passing of four decades has entrenched him more strongly than ever as a cherished Providence institution.

New England Newsclip Agency, Inc.
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Italian Echo
PROVIDENCE, R. I.
Weekly
Circ. 2,760

FEB 6 1959

Boston Symphony Performs In Providence

On Tuesday evening of last week, the Boston Symphony Orchestra was heard in a program which included Tchaikovsky's 4th Symphony, a Brahms' overture, and a selection by Hindemutt.

The guest conductor was the internationally renowned Pierre Monteaux, which may explain the reason the tickets, were sold out days before the concert.

It was a brilliant performance by both the conductor and orchestra and the enthusiastic audience voiced its hearty approval.

The next concert in the series will take place in the Veterans Memorial Auditorium on Tuesday evening, April 14.

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,609

JAN 28 1959

PAWTUCKET TIMES, PAWTUCKET—CENTRAL

Music In Review

Boston Symphony Reflects Guest Monteux's Personality

Pierre Monteux as guest conductor directed the Boston Symphony Orchestra in a splendid, although somewhat grave concert last night in Veterans Memorial Auditorium, Providence. In spite of his almost 84 years, the maestro is still the inspiring and enthusiastic conductor who makes his musicians love the music they play.

The program opened with Brahms' "Tragic Overture, opus 81," that was never tragic even though some listeners have confessed it brought tears. Its music is sober, pensive, but rich in dark beauty with moments of tender, hopeful illumination that touch the heart with hope rather than despair. The descending scales that fade in volume and the almost sighing diminuendos in the theme depicted sorrow, but the glory of the balanced harmonics made it a tone painting of reverence more than tragedy.

The succeeding work, — by Hindemith, — a "concert suite from the ballet 'St. Francis'"— was a collection of sections of the ballet score that Hindemith said "are self-sufficient and comprehensible as concert music." For modern music, which so many contemporary composers strive so strenuously to make startling or mystifying or both, this was serenely melodic and understandable. The thrilling woodwind passages, especially on the piccolo, flute and clarinet, matched artistically with the golden-voiced chords in the brasses, made this a pleasing and memorable classic. And Mr. Monteux, with his usual genius-like interpretation, led and drove and guided the musicians with a delicacy and dynamism that expressed the composer's nuances with surging emotion. It is interesting to observe the different styles this great orchestra is capable of presenting in reflecting the personalities of its various conductors.

The after-intermission work was Tchaikovsky's brilliant and yet melancholy "Fourth Symphony in F-Minor." Like its predecessors it was hauntingly grave, but although hard-driven in some places, the scherzo had a quasi-happiness that increased in a final movement that was all flash and fire. The applause was prolonged and insistently demanded that Mr. Monteux appear again and again for bows.

182

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

JAN 28 1959

MUSIC LAST NIGHT

Boston Symphony Plays 4th Concert of Series

By WILLIAM DINNEEN

Pierre Monteux, celebrating his 40th anniversary Providence concert with the Boston Symphony Orchestra by directing a very excellent program of Brahms, Hindemith and Tschaikovsky entirely from memory at age 85, presented the fourth in the orchestra's current series last evening at the Veterans Memorial Auditorium.

The concert 40 years ago was presented in the old Infantry Hall and included works by Beethoven and Debussy. Since this is the 78th season for the Boston Symphony and the 349th concert in Providence, it is especially interesting to recognize how much of this history includes the figure of one man—Pierre Monteux.

The program:

Brahms .... Tragic Overture, Op. 81
Hindemith "Noblissima Visione," Concert Suite from the Ballet "Saint Francis"
  I. Introduction and Rondo
  II. March and Pastorale
  III. Passacaglia
Tschaikovsky. Symphony No. 4 in F minor, Op. 36

What a "Tragic" work was doing as part of a celebration concert is not exactly clear, but the performance was in the grand manner and more triumphant than tragic in any sense of the term. The orchestra returned to its old seating with the brass section in the center at the rear and since there was a lot of heavy brass in all three works the effect was practically overwhelming.

The inclusion of a modern work maintains a tradition which Pierre Monteux has always followed, and this work of Hindemith is a masterpiece of writing for full orchestra, plus being in a frame which is not so abstract that an average listener is lost trying to figure it out. The work of various solo instruments was brilliant — Doriot Anthony Dwyer in the first movement with the flute, George Madsen in the second with the piccolo, and so on through the woodwinds and other sections as well. Always the figure of Pierre Monteux directing entirely from memory dominated the scene.

When it came to the Tschaikovsky there was a slight touch of humor at the end of the first movement as Mr. Monteux, ending "con anima," expected the audience to applaud and turned around. By way of return, the audience did applaud spontaneously at the end of the third movement, after the orchestra performed the pizzicato sections magnificently, when he didn't expect it. But everything ended in fine style after the exciting "Allegro con fuoco" fourth movement when the audience finally came up with a standing ovation to make the celebration complete.

The importance of Pierre Monteux to orchestral directing here cannot really be measured. In addition to his long association with the Boston Symphony which goes back to 1919 in Providence, he has assisted in the training of both the director and assistant director of the R.I. Philharmonic Orchestra, through which his presence is continually felt.

It is a feat to conduct an entire orchestral concert from memory at any age and last night's concert should be a vivid reminder for a long time to come that those present had the privilege to witness an event which is not duplicated every day. The audience did well to stand out of respect for the talent and the contribution of a great musician, a great teacher and a great man.

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34 THE MONTREAL STAR, WEDNESDAY, JANUARY 28, 1959

Music

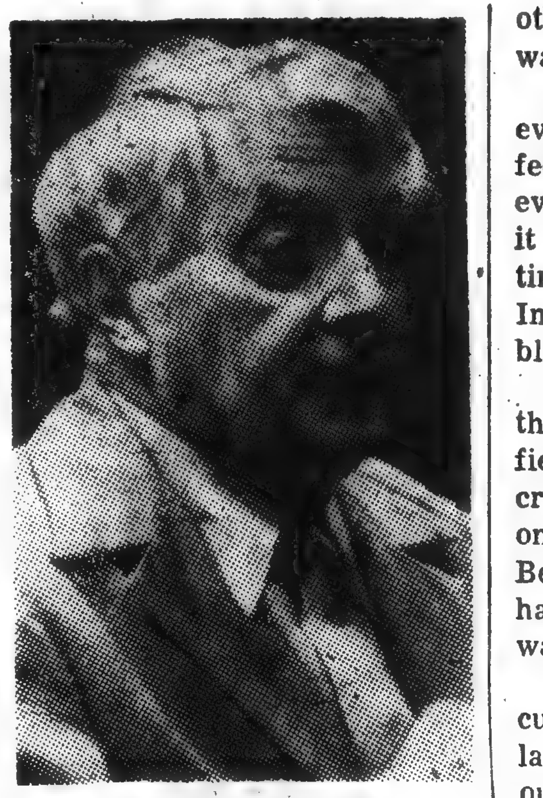
Munch Unequaled in Berlioz

MONTREAL SYMPHONY ORCHESTRA, under the direction of Charles Munch, in a performance at Plateau Hall. The program was given over to the following works of Berlioz:

Le Corsaire Overture	Opus 21
Harold in Italy	Opus 16
Symphonie Fantastique	Opus 14 a

By ERIC McLEAN

IN the printed program of last night's concert by the Montreal Symphony there was a paragraph which read as follows: "The Montreal Symphony Orchestra wishes to express its deep gratitude to Mr. Charles Munch who has graciously accepted to amend his exclusive contract with the Boston Symphony Orchestra in order to appear with our orchestra in the course of its 25th anniversary session."



CHARLES MUNCH

This is not simply a formal note of thanks. The Boston Symphony is a hard task-master, for all the honors it bestows on its permanent conductor, and Mr. Munch's year-round duties leave him no time for guest appearances. In conducting the pair of performances here this week he is granting Montreal a favor which he has been obliged to deny New York or Philadelphia.

In his first appearance here, a few years after World War II, Munch conducted the National Radio Orchestra of France in an unforgettable performance of Berlioz's "Symphonie Fantastique." Last night, this same symphony was the crowning work in an all-Berlioz program, which included the "Corsair" and "Harold in Italy."

It was, altogether, a stunning performance, in which the best of our orchestra was clearly shown. It also served as a forcible reminder that, as an interpreter of Berlioz, Munch stands alone.

This music has held a strong fascination for conductors. They are lured by the capricious dynamic patterns, the mercurial changes of mood, and, above all, by the magnificent sweep of the ideas. But of all those who accept the challenge, very few emerge unscathed from the tussle with these powerful and rebellious scores. No one, to my knowledge, whips them into stricter obedience than Charles Munch.

Berlioz was perhaps the most un-French of all French composers. He possessed none of the characteristics: fine craftsmanship, conciseness, plastic material, or taste. He came late to music, and he resisted the classical disciplines which Cherubini tried to impose on him in the Paris Conservatoire, with the result that his harmonic treatment remained crude. He wrote to whatever length the spirit moved him, and he did not hesitate to pander to popular taste.

Both Dubussy and Ravel repudiated him, Dubussy claimed that Berlioz "creates the illusion of music by means borrowed from literature and painting." Ravel, while admitting that he was a genius, pointed out that "he could not harmonize a simple waltz correctly."

Chopin, the Franco-Polish arbiter of taste said that a work like the "Symphonie Fantastique" was reason enough for breaking off friendship with the composer. Berlioz, on the other hand, said of Chopin, "He was dying all his life."

There is little profit, however, in dwelling on the imperfections of Berlioz, because if ever a Frenchman was inspired, it was he. Inspiration is sometimes referred to as a flame. In the case of Berlioz, it was a blast furnace.

There is a compulsiveness in the best of his music which defies the tenets of the academy, creating new laws by which only Berlioz could abide. As Beecham once pointed out, he had no predecessors, and there was no one to follow him.

Such thoughts must have occurred to some of the listeners last night while Munch shaped our orchestra to the Berlioz mold. Certainly no performance I can recall has re-created a more vivid picture of this untamed genius of French music.

It remains to compliment Joseph de Pasquale for his excellent performance of the solo viola role in "Harold in Italy." As leader of the viola section of the Boston Symphony, he has had ample opportunity to study the part under Munch's direction, and it was reflected in the admirable flexibility of the exchange between conductor and soloist.

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10 THE GAZETTE, WEDNESDAY, JANUARY 28, 1959

Sight & Sound

By Thomas Archer

Mr. Munch and Berlioz

It takes a conductor of the stature of Charles Munch to make viable a whole evening of music by Hector Berlioz, that queer romantic figure who seems to have proved you can be a musical genius as well as a bad composer. The conductor of the Boston Symphony Orchestra opened the 25th year of the Montreal Symphony Orchestra last night at the Pleateau Hall by fulfilling a special guest engagement in this city.

Mr. Munch chose three Berlioz works for the first appearance he has made here since his Boston appointment in succession to the late Serge Koussevitzky. He led his program in with the rarely heard Corsair Overture and then settled down to performances of Harold in Italy and the Fantastic Symphony.

All three works were given performances that are likely to remain with us as examples of the best that can be gotten from them. An acute critic once compared Berlioz with "a perverse fresco painter" and the analogy, it was felt last night, is fairly apt. He is a composer with magnificent ideas and a sense of orchestral color rarely surpassed in the history of modern music. But he can in the long run be little more than stimulating for many of us.

And Mr. Munch certainly made him stimulating, although even this authoritative conductor was unable to cover up the play-acting and lack of basic structure which makes you wonder how on earth Berlioz has lasted for a century while composers who are greater and truer artists have been shelved.

Mr. Munch obviously takes his Berlioz seriously and this is what, in spite of everything, made yesterday evening an impressive experience. Yet one couldn't help smiling at the innocent Harold, via the viola, getting himself in the bad company of Italian brigands and the hero of the Fantastic Symphony getting his head cut off and finding himself in a Paris picture postcard Hell. Perhaps the most redeeming feature of Berlioz is that he can at least be good fun.

The Boston conductor drove our musicians hard and he certainly justified it by getting magnificent results out of them. I for one have never heard them play better. The performance of the Fantastic a much better all-round work musically than the Harold, was superb in style and execution. Both scores were made to sound better than they really are. The masterly way they were done did cover many of the glaring Berliozian sins.

Particular tribute must be made to Mr. Munch for what he drew from the orchestra in the waltz movement of the Fantastic. It was a great example of what polished orchestral writing ought to sound like.

Joseph de Pasquale of the Boston Symphony was the viola soloist in Harold in Italy and he played beautifully with a glorious tone production. It is a difficult assignment because this is neither a symphony nor a concerto but a bit of both in which the soloist is continually challenged by being relegated to the thankless role of a sort of obligatist. Whenever he had the chance Mr. de Pasquale made his viola sing bel canto. It was grateful to listen to him.

The conductor was given more than one ovation. They were deserved for it takes a master of the subject to send you away from an all-Berlioz concert satisfied with the icing on the cake.

LA PRESSE, MONTREAL, MERCREDI 28 JANVIER 1959

Spectacles et Concerts

Au Plateau

MUNCH-BERLIOZ

La 25e saison de l'Orchestre Symphonique a repris hier soir au Plateau et, suivant la politique que s'est donné à suivre l'Orchestre cette année, tout le concert était consacré à un seul compositeur, en l'occurrence Berlioz.

M. Charles Munch, grand spécialiste de ce maître, avait fait exception à son contrat qui le lie à l'année longue à l'Orchestre de Boston, pour venir diriger à Montréal où il compte tant d'amis et d'admirateurs.

Au programme : une des nombreuses ouvertures de concert du compositeur, "Le Corsaire" ; une oeuvre concertante, "Harold en Italie" avec alto obligé ; enfin la plus célèbre de toutes les oeuvres de Berlioz, la "Symphonie Fantastique".

M. Munch et nos musiciens étaient en excellente forme. Le réputé musicien français a une fois de plus déployé cet extraordinaire dynamisme qui le caractérise. Son Berlioz est brûlant, saccadé, et le chef accélère ici et là certains tempi, rendant le tout encore plus bouleversant, tout en ne perdant jamais de vue l'ensemble et l'équilibre orchestral. Quels moments inoubliables nous a ainsi valus par exemple la "Fantastique", ce mystérieux monde de sons qui, de rêve, devient peu à peu cauchemar !

M. Munch avait amené avec lui le premier-alto de son Orchestre de Boston, M. Joseph de Pasquale, pour jouer "Harold en Italie". Cette oeuvre n'est pas un concerto mais une symphonie avec alto principal, et M. de Pasquale produisait sur son bel instrument une sonorité troublante mais qui, comme il se devait, se glissait discrètement dans la masse orchestrale.

CLAUDE GINGRAS

LA PATRIE DU DIMANCHE, 1er FEVRIER 1959

Munch, de Pasquale et notre orchestre hérauts de Berlioz

Par Pierre SAUCIER

Le grand Charles (Munch), faisant exception à l'exclusivité de ses engagements avec l'Orchestre Symphonique de Boston, a accepté de venir diriger notre orchestre à l'occasion de son vingt-cinquième anniversaire, lit-on dans le programme. Ce concert était sous la présidence de Son Excellence l'ambassadeur de France et madame Francis Lacoste. Toute la soirée était consacrée à Berlioz.

Comme chacun sait, Munch est réputé comme le héraut par excellence du romantique français. Le grand chef a su communiquer aux musiciens de Montréal sa conviction et tout l'orchestre a vibré à l'unisson de sa volonté. Le magnifique artiste Joseph de Pasquale, alto-solo de l'Orchestre symphonique de Boston, avait accompagné le maître à Montréal pour tenir la partie solo de Harold en Italie.

Le concert débuta par l'ouverture du Corsaire, oeuvre très dramatique qui reçut une interprétation panachée. Charles Munch exerce sur les musiciens montréalais qui l'adorent une espèce de fascination. Il fallait entendre notre orchestre. Dès l'ouverture, le contact était établi. La baguette impérieuse de Munch transforma la Symphonie en un seul instrument d'une merveilleuse flexibilité.

MIEUX QUE PRIMROSE

Le souffle de Berlioz avait balayé la salle et l'avait disposée à accueillir Harold, l'Italien byronien, rêveur, tourmenté et passionné créé par l'imagination bouillante du compositeur en gilet rouge, du frère d'armes de Victor Hugo, pourrait-on dire. Comme Paganini devait être déçu s'il n'attendait qu'une épreuve de haute virtuosité lorsque Berlioz lui livra sa partition ! Au lieu d'un concerto, Berlioz avait inventé une symphonie avec alto principal. En revanche, la musique était somptueuse. Les quatre mouvements transposent génialement le Childe Harold du poète anglais. Quant à l'interprétation de Munch, elle représente le summum. De Pasquale ne pouvait être mieux choisi. L'altiste formé par Louis Bailly du quatuor Flonzaley, professeur au Curtis Institute, et par William Primrose surpasse Primrose. Il possède une vraie sonorité d'alto. Son instrument ne sonne jamais comme le violon, comme c'est si souvent le cas, mais l'alto a ce ton sombre et mordoré indescriptible et que l'on n'avait jamais entendu paré de couleurs aussi chatoyantes. Qu'il lance un appel pathétique, chante un hymne, se livre à des prouesses techniques en doubles cordes ou exalte la joie, l'alto de Joseph de Pasquale est éloquent comme une voix de mezzo.

LA "FANTASTIQUE"

Le Symphonie fantastique qui occupait la seconde partie a été le triomphe personnel de Munch. Nous ne pouvons plus concevoir une autre interprétation après ce que nous avons entendu. Charles Munch comprend toute la nouveauté de Berlioz. Chaque mouvement avait son caractère propre et l'ensemble, une grandeur farouche indescriptible. On mesurait le génie trop méconnu de cet immense compositeur. Il faut dire que Munch a été un des plus nobles artisans de la réhabilitation du compositeur français. Nous comprenons maintenant pourquoi. L'interprétation était nuancée au possible. Aux moments de tendresse passionnée et retenue succédaient l'instant d'après les grandes envolées de lyrisme pathétique et forcené. Nous devons remercier Charles Munch, Joseph de Pasquale et l'orchestre de nous avoir procuré un pareil festival.

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FEB 5 1959

Barbirollis Share Career in Music

WOMEN TODAY

By Jessie Ash Arndt
Woman's Editor of The Christian Science Monitor

When Sir John Barbirolli was recently here as guest conductor of the Boston Symphony Orchestra, he was accompanied by a distinguished oboist—his wife, Lady Barbirolli.

Perhaps to Lady Barbirolli, the oboe is the most important instrument in the orchestra, not because she plays it but because it has played such a major theme in her life.

She had not intended to make music her career and she could hardly have dreamed that this slender reed instrument would set the keynote of her whole experience.

She was asked to "have a go at the oboe" because it was the only missing instrument in the student-faculty orchestra of Downe House, the girls' school which she attended. The school provided an inexpensive oboe, selecting Evelyn Rothwell to learn to play it because she was about the only member of the school choir who wasn't already playing something or other in the orchestra, and she had a good ear.

Enjoys Oboe Study

But tall, attractive Evelyn, with dark hair and gray eyes, liked the oboe and pursued her study of it. When she was only 20, she went from Oxford, near which she lived, to London to have an audition with Conductor John Barbirolli of the Covent Garden Opera Orchestra. She was engaged to play with the Covent Garden Orchestra and often played under the young conductor's baton, but it was not until several years later that their friendship developed.

She was still playing at Covent Garden and also with the Busch Chamber Music Players when he came to the United States to conduct the New York Philharmonic Orchestra. In 1939, at the time he was conducting in New York, he returned to London to marry Evelyn Rothwell and brought her to New York where they lived for three and a half years.

Duties as Wife

She gave up her playing then to devote herself to her responsibilities as the wife of a distinguished conductor. When, in 1943, in the midst of World War II, they returned to England, where he had accepted the post of permanent conductor of the famous Hallé Orchestra in Manchester—the fourth in the century since its founding—she served as his secretary and later in the Hallé office. "Everyone had to do something useful," she said.

Sir John was knighted in 1949.

After the war, Lady Barbirolli was often asked to play solos and also to play with chamber music groups. The result was that she resumed her serious playing of the oboe. She has recently made recordings in England of oboe concertos with the Hallé Orchestra, her husband conducting.*

Early recordings of the Bach Brandenburg Concertos, made with the Busch Players in 1937 and 1938 have also been revived in recent months. Rudolf Serkin was in this chamber music group as were several others who play in Vermont each summer.

She is frequently invited to play as guest soloist with other orchestras in England and on the Continent, sometimes with her husband as guest conductor, as well as on occasions when she goes alone.

Lyman W. Fisher, Staff Photographer

Sir John and Lady Barbirolli

Not only was the oboe responsible for her meeting her husband, but for the worldwide travel which her marriage has brought. She and Sir John have made trips to Australia—first in 1950 and then in 1954—to South Africa, and to many countries of Europe, as well as having lived in America, and now returned for a series of concerts.

Behind Iron Curtain

Last year they were invited to three Iron Curtain countries, Czechoslovakia, Poland, and Romania. The people of these countries, always lovers of music and hungry for it, make wonderful audiences, said Lady Barbirolli.

They entertain artists to the best of their ability and give them almost overwhelming welcome. At least this has been the experience of the Barbirollis and other artists from the West.

In Bucharest the military was called out, said Lady Barbirolli, to keep back the crowds that might have pushed their way into the already packed auditorium. When the concert was over, they almost carried Sir John back to his hotel. It was a touching experience, she said.

They are based in Manchester where they have an apartment—living room with a dining area, two bedrooms, and baths and a kitchen. There Sir John does most of his work in preparation for concerts sitting up in bed. He likes to work that way, completely relaxed, although in the same apartment building he has a studio downstairs where he can be undisturbed by even a telephone.

However, because of his complete concentration when he is studying a score, he insists that even his wife's practicing the oboe in the same room would not disturb him. "But it would disturb me to play there when he was working," she remarked. So she does most of her practicing in the spare bedroom, where he cannot hear her.

Their apartment is furnished with 18th-century English furniture which the Barbirollis consider not only more gracious and attractive but also more comfortable than that of modern design. And they are collectors of 18th-century drinking glasses which they keep in cabinets of the same era. Lady Barbirolli has another hobby—photography.

Both Like to Cook

A "daily" comes in to clean and tidy up the apartment. "And how about the cooking, do you do that?" I asked Lady Barbirolli. "Oh, no," she replied with a smile, "my husband does most of the cooking, although I love it, too. It is a relaxation for him."

She explained that he eats but one meal a day, although he has now promised her that on concert days he will at least eat a very small sandwich before the concert.

Often, after conducting a strenuous program, he will return to their Manchester apartment, don an apron and exchanging baton for egg whisk or paring knife, will prepare dinner, not having eaten till then.

When they have company, his menus are quite fancy; but, when there are just the two of them, they are simple. He likes fish and frequently has it. As versatile in cooking as in conducting, he has a culinary repertoire which includes French and Italian groups as well as English.

Recipes Kept Secret

He never shares his recipes, not so much because of keeping them a treasured secret as to keep from having to respond to countless requests for them, his wife believes.

In the summer, when they do much of their traveling, they like to explore the cities they visit, taking long walks together.

Nylons in shirts, blouses, underwear, and all the "drip dries" available in other clothing help streamline their packing. There are always the practical things to be considered even on a mission in the interests of art, and both Lady Barbirolli and Sir John work these details out and then enjoy their busy and somewhat peripatetic careers.

***Oboe concertos by Lady Barbirolli, with Sir John conducting, are: Concerto in C, Haydn; Concertos on Themes by Pergolesi by Sir John; Concerto for Oboe and Strings, Corelli-Barbirolli; Concerto in B flat No. 8, Handel; Concerto for Oboe and Orchestra, Vaughan Williams.**

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Barbirolli Conducted For Pius Day Before Pontiff Was Stricken

By CYRUS DURGIN

Of all the memories in a long, distinguished career, conductor Sir John Barbirolli has none more vivid than that of making music for the late Pope Pius XII. That occurred on the day before the Pontiff was stricken last Fall by the illness which proved fatal.

Sir John, guest conductor this week of the Boston Symphony Orchestra, sat yesterday afternoon in the greenroom at Symphony Hall, telling of the episode.

"I had been invited to conduct Elgar's 'The Dream of Gerontius' for His Holiness at the Summer residence, Castel Gandolfo. We had an excellent chorus from Dublin, which was touring Italy, and the orchestra of the Santa Cecilia in Rome.

"The late Pope, as you may know, was very musical, in fact he had played the violin as a boy, and he was very keen to hear 'The Dream of Gerontius' which is essentially a Catholic work. I presented him with a copy of the score, which he followed as we performed the Oratorio.

"When it was over, he expressed his pleasure, and asked that he be photographed with the chorus, orchestra and myself. He said to me: 'My son, this is truly a great masterwork.'

"One week later he lay in state in that very room.

"As I look back, it seems extraordinary that the last words he may have heard to music were those of Cardinal Newman's text for 'The Dream of Gerontius'; 'Go forth, Christian soul'."

A Musical Public

When Sir John Barbirolli last appeared in Boston, in December of 1940, he was conductor of the New York Philharmonic Symphony. He returned to England in 1943 and became permanent conductor of the famed Halle Orchestra in Manchester, a post he holds today.

When I remarked that someone had said that the Halle Orchestra might be called "The Boston Symphony of England," he agreed there were certain similarities.

"You have a magnificent orchestra in Boston, and I will say I think the Halle is superb. There is a truly musical public in Manchester, just as in Boston. What I would call a "family audience." One generation after another hold the same seats. We can presen works sheerly for their musical value."

Sir John spoke a little abou upcoming young composers i

Britain and inquired about those of the United States.

"There are so many composers," he said, "and so much talented. But I often think of what Toscanini once said to me: 'You know there are hundreds of composers all over the world, and all talented. But to produce really fine music, which the public will accept, one thing more is needed: a little touch of genius.'

"He was so right. A little touch of genius is just it. I also think of Ferruccio Busoni, a great pianist and a musician whose erudition was frightening. But he had the urge to compose without the genius for it, and what he wrote was dead before it was written on paper. Years ago, I thought something should be done to perform Busoni, and that surely there were living qualities in his music which had been overlooked. So I studied the scores, performed them. Finally I had to admit there was nothing there."

Today Sir John is nearly two decades older than when he last visited us, and he is a little gray. But at 59 he is slender as a boy, and in the bubbling vivacity and humor of his conversation, like a young man. He eats but one meal a day and chain smokes. He has genuine resilience, it is obvious. After a morning rehearsal, he talked for an hour and one half, and calmly went back thereafter to another rehearsal.

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Telegram
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OCT 22 1958

Barbirolli to Tour U.S., Conduct Top Symphonies

SIR JOHN BARBIROLLI

By GEOFFREY MILLER

LONDON—(AP) Britain's oldest symphony orchestra, The Halle, is preparing to get along for a few months without its conductor, Sir John Barbirolli, and in Manchester that's just awful.

He leaves in November for a three-months tour of Canada and the United States. And for Manchester, proud home of the Halle Orchestra for more than 100 years, that is almost as if the city were losing its lord mayor.

Barbirolli gave up the plum job of conductor of the New York Philharmonic during World War II and took over the famed Halle when its fortunes were at a low ebb. He has brought it back to fame and prosperity. He is a local idol in Manchester and one of Britain's national figures.

After conducting the old orchestra night in and night out for 15 years, Barbirolli announced last March he was going to spend part of each year conducting overseas.

He starts in Canada in December and plans a coast to coast tour of the United States after that. He will conduct his own former orchestra, the New York Philharmonic, as well as the Philadelphia, Boston Symphony and other leading American bands.

Manchester is the butt of English music hall comedians on account of its wet weather and smoky atmosphere. But the Halle is its glory. The archestra belongs to Manchester as surely as the White House belongs to Washington.

Band's Birth

It grew out of a band sponsored by 19th Century cotton merchants—who made Britain the world's richest country and Manchester Britain's second biggest city.

In October 1957 the orchestra celebrated its centenary. The occasion brought a new flash of brightness to the glories that light up the murky old city, and brought home to Britons everywhere just what the famed orchestra has meant to the nation's musical traditions.

The orchestra is a vital part of the community. It contributes to the educational program of Manchester and other cities by giving regular concerts for schoolchildren. Every week, too, it plays at industrial concerts, attended exclusively by factory and office workers and sponsored by more than 200 firms in and around Manchester.

These activities are in addition to the orchestra's regular routine public concerts and tours.

Yet it was a German who began it all. One hundred years ago the rich German merchants who were attracted to Manchester by the expanding cotton trade sent for Carl Halle, a musician from Hagen, Westphalia, to come over and develop musical activities in the city.

He formed an orchestra to play at an art exhibition in Manchester in 1856. It was such a success that he stayed on to direct it on a permanent basis.

Halle became an Englishman by adoption, anglicized his name and died Sir Charles Halle in 1895.

British Rule

From World War I the orchestra has been in British hands. First Sir Thomas Beecham, then Sir Hamilton Harty kept its fame bright. But when Harty died in 1933 the orchestra went into a decline. For 10 years it played under guest conductors but had no permanent chief of its own.

World War II nearly killed it off. German bombs wrecked the city's free trade hall, which had been the orchestra's home. Key players began to drift off to the forces or to other orchestras.

That was where Barbirolli came in.

For seven years he had held one of the highest paid jobs in the musical world—conductor of the New York Philharmonic, where he had succeeded the great Arturo Toscanini.

Manchester businessman Philip Godlee sent for Barbirolli to come home to war-bruised Britain and rebuild the Halle. It meant a smaller salary than he was getting in New York but Barbirolli hurried back.

He rebuilt the orchestra, hiring musicians who had been playing in restaurants and music halls.

"They play the same notes," he said in answer to critics. "It's the quality of their playing that counts, not their background."

Under Barbirolli's leadership, the orchestra started earning its keep by playing in theaters and cinemas around the outskirts of the bomb-scarred city—buildings where not a note of serious music had been heard before.

The dynamic little Anglo-Italian upset concert organizers by declaring war on celebrity soloists, regarded as the safest box-office attraction in a world of rising maintenance costs.

"I have not travelled from America and spent frantically keyed-up days and nights assembling and rehearsing a new orchestra merely in order to have the opportunity of accompanying guest artists," Barbirolli said.

He won. A star pianist or violinist played with the orchestra from time to time, but Barbirolli mostly went on pulling capacity audiences into his concerts without the help of personality glamor.

Fighting against ill health, he has continued leading the orchestra from success to success for 15 years. A year ago he was looking worn and frail after a major abdominal operation. Now, at 68, he has regained some of his old toughness and vigor.

Knighted

He was knighted in 1949 and a year later received the gold medal of the Royal Philharmonic Society—an honor bestowed on only the greatest figures in music from Beethoven onwards.

In 1950 he had to choose between the Halle and the biggest job in British music—conductor of the British Broadcasting Corporation (BBC) Symphony Orchestra.

The pull of the Halle tradition won. He turned down the BBC job and stayed in Manchester. The free trade hall was restored and reopened in 1951, and the Halle returned to its old home.

When the orchestra gave a special series of concerts to celebrate its 100th birthday, trumpeters stood atop the roof of the Free Trade Hall and summoned music-lovers inside with a fanfare that resounded over the downtown area of the grimy city.

Inside, the concert started with another brass flourish. Composed specially for the occasion by Britain's leading composer, Ralph Vaughan Williams, it was entitled "Fanfare for Glorious John."

BOSTON HERALD Feb. 1, 1959

Era Revisited By Barbirolli

By ROBERT TAYLOR

"I think the last time I was in Boston was 1941," said Sir John Barbirolli quietly, gesturing with his cigarette, "with the Philharmonic, of course. This is my debut as guest conductor with the Boston Symphony Orchestra. No, I wouldn't say the musical life of New York has changed substantially in the last 20 years. Do you know that when I returned, 32 of my boys were still left in the Philharmonic? But all those who had been pensioned were also there to greet me."

We were sitting in the comfortable conductor's room at Symphony Hall following the Thursday rehearsal of the coming week-end's program. Sir John, a short, wiry, intense figure, his graying mane of dark hair brushed back, was wearing a navy blue coat, grey slacks and a pearl-grey polka-dot Ascot, and he was relaxing after his labors of the morning. It was the ideal setting; on the walls Renoir's charcoal study of Wagner, photographs of Brahms and Berlioz; outside, the churn of Massachusetts ave. traffic, drowsily muted.

The conversation, too, suited the informality of the occasion, weaving this way and that, yet always engaging and always distinguished by Sir John's cosmopolitan stresses, part English, part Italian, peppered with French, highly individual. "I went back to Britain, in '42," he said. "The U-boat war was at its height. A. V. Alexander — now Lord Alexander — was a friend of mine, and he arranged my passage. But he had to go to Churchill to do it. Churchill said: (here Sir John lapsed into the Churchillian rhetoric) 'If he's fool enough to come, let him come.' So I did, and on a Norwegian freighter that took 23 days to cross the Atlantic. That was how I left America. I'll never forget that trip."

Pius and Music

By common critical consensus this was also probably the nadir of the distinguished British conductor's career. Sir John had been controversial as the 38 - year - old successor to Toscannini at the Philharmonic, and his resignation represented a form of musical exile. He was returning to Britain, however, to rise phoenix-like from the ashes, and to reorganize the Halle Orchestra of Manchester into a new era of greatness.

While we were musing over this, the conversation took a fresh turn: Elgar. "I consider him one of the master composers," Sir John commented. "Two notes, and you can say, that's Elgar. Like it or not that's the mark of the genius —it's his music.

"You know, a week before the late Pope died I conducted the choral opening of 'The Dream of Gerontius' at Castel Gandolfo with an Irish choir from Dublin. Pius followed the work in the score. I found out that when he had been a boy he had studied the violin. He told me that he considered 'The Dream' a masterpiece. The next day he fell ill. It's appropriate isn't it, that the last words he heard sung on this earth were these, 'Go forth, Christian soul.' "

We spoke of Vaughan Williams. "I never thought of him as old," said Sir John. "At Cheltenham, where we had a festival of young contemporary composers, he was always on hand for the morning session, 85 years old and anxious to hear the newest sounds. You'd see him sitting there with his ear trumpet at 10 in the morning. 'John,' he'd always call to me, 'who's the latest wrong - note man today?' When he died I came to see the body—a duty I always dread—but he looked so much at peace. That magnificent head! It was like witnessing the effigy of some illustrious medieval prelate. I couldn't tear myself away. He had just finished an opera that same week, and the last thing he was doing were settings for Christmas carols. He was a great believer in amateur performance, in the sheer making of music; and these were testimony to that belief.

"William Walton is currently working on a symphony. Britten is confining himself to the theater, unfortunately, I think: in the concert hall his work sounds too much like backgrouund. Copland, Piston and Harris are frequently played in England, though.

"Throughout the world I've met hundreds of talented contemporary composers, good composers." Sir John stared thoughtfully at the fillet of smoke rising from his cigarette. "All they need is a little genius. Alban Berg had to write the way he did; he didn't sit down and say 'now I'll write some orginal music.' But too much talented music today is manufactured and arid. The musical public, in the end, are not fools. They decide who will survive, a half dozen, maybe, in a century. Verdi used to have a placard above his desk: Don't Forget the Public. It might be construed as vulgar, but I don't think so. Look who the public has endorsed over the past century: Richard Strauss, Debussy, Ravel, Sibelius, Elgar. Yes. I think ours has been a splendid epoch."

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

JAN 25 1959

Sir John Barbirolli Guest Conductor at Sympho

SIR JOHN BARBIROLLI is guest conductor of the Boston Symphony Orchestra, this week, for the first time.

Sir John Barbirolli Here As Guest of Symphony

The noted British conductor, Sir John Barbirolli, will make his first appearance as guest conductor of the Boston Symphony Orchestra at the Symphony Hall concerts of next Friday afternoon at 2:15, Saturday evening at 8:30, and Sunday afternoon, February 1 at 3. Sir John will also conduct the fourth concert in the Cambridge series at Sanders Theatre Tuesday evening, Feb. 3, at 8:30.

His program for all four concerts will open with the first Boston performance of An Elizabethan Suite, arranged by Sir John from the "Fitzwilliam Virginal Book." This will be followed by "The Walk to the Paradise Garden," Intermezzo from "The Village Romeo and Juliet," by Frederick Delius, Sir William Walton's Partita for Orchestra and Brahams' Second Symphony.

The Walton Partita, which will have its first performance in Boston at these concerts, was composed for the fortieth anniversary of the Cleveland Orchestra and first performed in Cleveland Jan. 30, 1958, under the direction of George Szell. Its first English performance was given by Sir John Barbirolli with the Halle Orchestra in Manchester on April 30, 1958. The Partita is based on early dance forms in modern orchestration.

Following several years as conductor of the Scottish Orchestra and the Leeds Symphony in his native England, Sir John Barbirolli made his New York debut as conductor of the Philharmonic-Symphony Society of New York in the Fall of 1936. He remained with the New York Philharmonic until 1943, returning to his native country at the height of World War II to become permanent conductor and musical director of the historic Halle Orchestra in Manchester. His last visit to Boston was in January, 1941, when he conducted a concert of the New York Philharmonic in Symphony Hall.

Charles Munch will return from his mid-Winter vacation to conduct the Boston Symphony concerts of Feb. 6 and 7. His program will include Weber's Overture to "Oberon," Berlioz' "Royal Hunt and Storm" from "The Trojans," and the Third Symphony by Walter Piston. Polish violinist, Henryk Szeryng, will make his Boston debut in the Tchaikovsky Violin Concerto in D major.

Record (m)
BOSTON, Mass.
Independent
Circ. 411,.971

JAN 22 1959

BARBIROLLI TO CONDUCT SYMPHONY

The noted British conducter, Sir John Barbirolli, will make his first appearance as guest conductor of the Boston Symphony Orchestra at the concerts of Friday afternoon, Jan. 30; Saturday evening, Jan. 31, and Sunday afternoon, Feb. 1 at 3. Sir John will also conduct the fourth concert in the Cambridge series at Sanders Theater on Tuesday evening, Feb. 3 at 8:30. His program for all four concerts will open with the first Boston performance of An Elizabethan Suite, arranged by Sir John from the "Fitzwilliam Virginal Book." This will be followed by "The Walk to the Paradise Garden," Intermezzo from "The Village Romeo and Juliet" by Frederick Delius, Sir William Walton's Partita for Orchestra, and Brahms' Second Symphony.

The Walton Partita, which will have its first performance in Boston at these concerts, was composed for the 40th anniversary of the Cleveland Orchestra and first performed in Cleveland Jan. 30, 1958, under the direction of George Szell. Its first English performance was given by Sir John Barbirolli with the Halle Orchestra in Manchester April 30, 1958. The Partita is based on early dance forms in a modern orchestration.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JAN 24 1959

The Times, London

Sir John Barbirolli will make his first appearance as guest conductor of the Boston Symphony Orchestra at the Boston concerts of Jan. 30, 31 and Feb. 1.

SIR JOHN BARBIROLLI, who makes his first appearance as guest conductor of the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts this week and at the Sanders Theater, Cambridge, concert on Tuesday night, Feb. 3.

Herald 1/26/59

Herald 1/29/59

Music Events This Week

The British conductor, Sir John Barbirolli, will make his first appearance as guest conductor of the Boston Symphony Orchestra at the concerts Friday afternoon at 2:15, Saturday evening at 8:30, and next Sunday afternoon, at 3. Sir John will also conduct the fourth concert in the Cambridge series at Sanders Theatre on Tuesday evening, Feb. 3 at 8:30. His program for all four concerts: the first Boston performance of An Elizabethan Suite, arranged by Sir John from the "Fitzwilliam Virginal Book," "The Walk to the Paradise Garden," Intermezzo from "The Village Romeo and Juliet" by Frederick Delius, Sir William Walton's Partita for Orchestra and Brahms' Second Symphony.

Charles Munch wil return from a midwinter vacation to conduct the concerts of Friday and Saturday, Feb. 6 and 7. His program: Weber's Overture to "Oberon," Berlioz' "Royal Hunt and Storm" from "The Trojans," and the Third Symphony by Walter Piston. The Polish violinist, Henryk Szeryng, will make his Boston debut in the Tchaikovsky Violin Concerto in D major.

Today

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JAN 22 1959

Barbirolli Leads BSO Series Next Weekend

The noted British conductor, Sir John Barbirolli, will make his first appearance as guest conductor of the Boston Symphony Orchestra at ~~the concerts of Friday~~ afternoon, Jan. 30 at 2:15, Saturday evening, Jan. 31 at 8:30 and Sunday afternoon, Feb. 1 at 3:00.

Sir John will also conduct the fourth concert in the Cambridge series at Sanders Theatre on Tuesday evening, Feb. 3 at 8:30.

His program for all four concerts will open with the first Boston performance of An Elizabethan Suite, arranged by Sir John from the "Fitzwilliam Virginal Book." This will be followed by "The Walk to the Paradise Garden," Intermezzo from "The Village Romeo and Juliet" by Frederick Delius, Sir William Walton's Partita for Orchestra and Brahms' Second Symphony.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

JAN 31 1959

Barbirolli Leads Again In Boston

By JOHN F. KYES

BOSTON — Sir John Barbirolli, noted British conductor, led the Boston Symphony Orchestra for the first time yesterday, winning prolonged applause from a capacity audience at Symphony Hall. His program featured three English items and the Brahms Second Symphony. He will conduct identical concerts tonight and Sunday afternoon, and will move to Sanders Theater, Cambridge, for a final concert on Tuesday evening.

Sir John appeared in Boston 18 years ago as leader of the New York Philharmonic Orchestra. The audience yesterday found him a middle-aged man, showing the ravages of hard work, a short and somewhat spare figure, with feet often characteristically braced far apart, his conducting an odd mixture of athleticism and poetry. A zealot and a man of ingenious directives, he leaned far forward or to one side to make a point clear.

Continual Delight

The music he drew from the Bostonians was a continual delight. His own "Elizabethan Suite," arranged from material in the famous "Fitzwilliam Virginal Book," was made up of five gems, using string orchestra, and only in the last number adding four hours.

"The Earl of Salisbury's Pavane," by William Byrd, brought wave on wave of rich, legato tone. The anonymous Irish "Ho-Hoane," gently nostalgic, was followed by "A Toye" by Giles Farnaby, intensely rhythmic. "Giles Farnaby's Dreame," for violas and cellos only, had lovely solo bits, the most extensive being allotted to Joseph de Pasquale's viola. "The King's Hunt" by John Bull had a great variety of clever effects, varying from the full beginning and end, with [illegible] to passages where [illegible] and violins [illegible] twitterings.

This was the first performance of this suite in Boston. Another [illegible] was the Partita by Sir William Walton, composed for the Cleveland Orchestra's 40th anniversary last year. A lusty modern fantasy, it opened with a Toccata which bristled with percussion and the happy skirling of high wind instruments. A Pastorale postured so slowly that at times its unique figures seemed slightly disjointed. The concluding "burlesque jig" dovetailed intricate and rapid wind phrases neatly, sometimes employing bizarre instrumentation for its ceaseless triple lilt.

Brahms Represented

"The Walk to the Paradise Garden," an intermezzo drawn from Delius' opera, "A Village Romeo and Juliet," was really a miniature tone poem in its exposition of the beauties and pangs of love.

Barbirolli's Brahms was shaped with great care and affection.

Its first movement was equally effective in its portrayals of turbulence and idyllic calm. The second brought philosophy of the spirit, with a richly personal message. The third movement had opening passages of sheer beauty, followed by all the puckishness of a scherzo. The finale began with the feeling of the pealing of bells, and wove into its episodes of high jubilation the various pastoral and personal elements which so warmed the entire symphony.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

JAN 24 1959

Music

Dracut HS Music Dept. Sponsors Concert Tomorrow

By ALFRED BURKE

LOWELL—The music department of Dracut high school, Maurice Pepin, director, will present the third concert in the current series of community musical programs, tomorrow afternoon at 3 o'clock, in the high school auditorium. Admission is free and the general public is cordially invited to attend.

The featured artist will be Miss Ann Thomas, pianist, of Lowell. She will be assisted by Barbara McKnight who will provide the secundo piano passages during the Mendelssohn "Concerto in G minor."

Miss Thomas is a graduate of Emmanuel college and has studied under the noted teacher, Alfredo Fondacaro, of Boston. Last season she was assistant to Mr. Pepin in the Dracut school system and this year is directing music in the Maynard school system.

Her program will include the Mendelssohn, the Shubert Sonata Opus 42 (moderato); M. Ravel's "Valses nobles et sentimentales" (modere et tres lent, assez lent, modere, assez anime); Griffes' "Clouds" (from the Roman sketches) Opus 7 No. 1 and by the same composer, Barcarole (from the fantasy pieces) Opus 6 No. 1.

THE SMITH COLLEGE department of music will present two one act operas by John Duke on Feb. 12, 13 and 14 at 8 o'clock. Tickets are free and may be obtained from the department of theatre at the college. Requests should be made to the college at Northampton and should be accompanied by a stamped addressed envelope.

The operas are "Captain Lovelock" and "The Sire de Maletroit." John Duke will be the musical director and Denton Snyder is stage director. This event promises to provide a seasonal highlight at the college.

Sir John Barbirolli, the noted British conductor, will make his first appearance as guest conductor of the Boston Symphony orchestra at the concerts of next Friday afternoon, Jan. 30, at 2:15, Saturday evening at 8:30 and Sunday afternoon at 3 o'clock.

Sir John will also conduct the fourth concert in the Cambridge series at Sanders theatre on Tuesday evening, February 3 at 8:30 o'clock.

His program for all four concerts will open with the first Boston performance of an Elizabethan Suite, arranged by Sir John from the "Fitzwilliam Virginal Book." This will be followed by "Walk to the Paradise Garden," Intermezzo from "The Village Romeo and Juliet" by Frederick Delius, Sir Walton's Partita for orchestra and Brahms' "Second Symphony."

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

FEB 5 1959

Fourteenth Program

BARBIROLLI CONDUCTS BSO

By ALLAN SLY

The BSO's fourteenth program was conducted by Sir John Barbirolli in Symphony Hall last Friday and Saturday, and again at Sanders Theatre last Tuesday. Since the latter performance was televised, most music lovers in the area must have taken the measure of this distinguished visitor and probably, like the writer, they found themselves taken by surprise—how different the orchestra sounded, and yet how well at ease; how warmly responsive and well disposed both orchestra and audience seemed towards this guest; how easily the English repertoire made new friends for itself, and how expansive and sunny the Brahms second sounded.

English music stands apart from the firmly established traditions of the continental nations—the strength of the German, the lyricism of the Italian, the drama and tone painting of the French, for example. In a quieter way, however, it draws from equally deep springs. From the Golden Age of the first Elizabeth it echoes a Renaissance vigor and breadth; the national genius for poetic expression builds for its composers a bridge to the main philosophical concerns of their continental cousins, so that in their own musical accents they echo thoughts and feelings known to all of us in other guises. And in the work of England's more recent composers, such as Walton, its native boldness lends it the assurance that it lacked in the days of Victoria, so that it wears no garments but its own.

So one recalls the pleasures of the sumptuous table that Sir John spread before us: his own Elizabethan Suite, transcriptions for strings and horns of early keyboard pieces by Byrd, Giles Farnaby and John Bull; an Intermezzo from a Delius opera, and a new Partita by Walton, the latter intended to be enjoyed "straight off," which it certainly was.

Barbirolli, like Beecham, causes an orchestra to sound like a nest of singing birds, to borrow a phrase from Ernest Newman. Could this be because Barbirolli, like Beecham, has the magic touch in dealing with those who are doing the playing? There is nothing of the martinet in either of these men, and yet their every whim seems to register. How different this was from a recent occasion, when a much younger conductor, albeit with the best intentions and doubtless with all due courtesy, also got his every whim reflected! The result was irreproachable, yet dry, and with only circumscribed meaning. Barbirolli's music, within the space of a few notes, it seems to me, had won all hearts by its humanity, its subjective richness, its iridescent sheen and singing warmth. The BSO sounds something like this when it plays for Burgin, who also gives the players elbow room. Barbirolli did this while he further evoked music in his own unique image.

"The Walk to the Paradise Garden" from Delius' "A Village Romeo and Juliet" is not everyone's dish, but for those whose dish it is, Sir John's reading served incomparably well. And the Walton was as good as a vacation in the Baleric Islands, maybe a good deal better.

Baribirolli's Brahms second had the virtues of a sunny, Southern spaciousness and grace, and it was good to hear its occasional strenuous passages sound strenuous, instead of like something to be skated over at high speed, as they often are. The famous BSO soloists were all in top form and the strings were in their element. It will be a joy to have Dr. Munch back next weekend, but Sir John has been very good for us, and we hope to hear him again.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JAN 31 1959

Sir John Barbirolli Guest at Symphony

His Program Includes Two Premières for Boston

By Harold Rogers

Sir John Barbirolli is a gentlemanly musician; and in his grace, his warmth, his kindness he finds the insight, power, and radiance found only when the principles of music are dealt with as principles should be.

There must be an answer—and perhaps this is it—that tells us why he can rehearse an orchestra with thoroughness and leave the musicians free of fatigue. He treats them as gentlemen, and they respond with gratitude.

There are not many guest conductors who are honored at a rehearsal by a rising vote of appreciation, yet this is what happened to Sir John when he rehearsed the Boston Symphony Orchestra this week. It happened after he went through the Brahms Symphony No. 2. And when a group of mature musicians appreciate a conductor's way with a composer they know so well, it is a tribute indeed.

It was not surprising, therefore, that he scored a triumph yesterday afternoon in Symphony Hall. His slight figure dressed in a cutaway, his aquiline profile at times visible to right or left, his shock of iron-gray hair engagingly unruly, he took his stance on the podium, his feet now and then firmly planted apart, and indicated each nuance, each delicate turn of phrase, with sensitive fingers and a knowing baton.

* * *

It made no difference what he was playing—his own arrangement of five items from the "Fitzwilliam Virginal Book," or Delius's "The Walk to the Paradise Garden," and Sir William Walton's Partita for Orchestra—the music sang. And the concluding Brahms Second sang with a simple eloquence seldom heard. He spread his arms wide and let the music flow—not without guidance, of course, but wisely shepherded. How adroitly he obtains a subito pianissimo, or a diminuendo, spinning beyond the range of the ear, or a fortissimo that stands up like a mountain of granite!

His program yesterday (to be repeated tonight, tomorrow afternoon, and Tuesday night in Cambridge) includes two premières for Boston. The first is "An Elizabethan Suite," his arrangement of tunes by William Byrd, Giles Farnaby, and John Bull (also of an anonymous one). He took care, as he said in an earlier press interview, not to spoil the harmonic structure of the originals, not to cover up the open fifths. The results are graceful, sturdy, and energetic in Anglo-Saxon terms.

* * *

The second première, that of Walton's Partita, was told in Latin terms, perhaps because Sir William now makes his home on the island of Ischia. Written for the 40th anniversary of the Cleveland Orchestra and first played under George Szell's direction a year ago, "it poses no problems," according to its composer, "has no ulterior motive or meaning behind it, and makes no attempt to ponder the imponderables."

Indeed it doesn't. It is a three-movement piece that gives us an impression that Sir William was in a playful mood, relaxing between the production of weightier works. The opening Toccata is an outburst of joy in a brash kind of way; the Pastorale siciliana takes its flutey path amid impulses that tango; and the Giga burlesca is exactly what its title says.

Sir John's way with "The Walk to the Paradise Garden" brought out all the impressionistic lushness of Delius's aromatic score. Sir John is a refining conductor, and true strength is gained through true refinement. What a pity he is with us for only a weekend.

JAN 31 1959

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JAN 31 1959

11-58

Sir John Barbirolli Conducts the Boston Symphony

Delius and Walton-Pieces On Unusual Program

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 14th program of the Friday-Saturday series. Sir John Barbirolli, as guest conductor, presented the following program: Barbirolli: Elizabethan Suite, arranged from the "Fitzwilliam Virginal Book"; Delius: "The Walk to the Paradise Garden," Intermezzo from the Opera, "A Village Romeo and Juliet"; Sir William Walton: Partita for Orchestra; Brahms: Symphony in D major, No. 2.

By CYRUS DURGIN

Sir John Barbirolli is guest conductor of the Boston Symphony this week, and the happy fact prompts a fancy observation that an epicycle of music has come full revolution.

As plain Mr. Barbirolli, he succeeded Toscanini at the New York Philharmonic-Symphony in 1937, remained at the post six years, and three times brought that orchestra to Boston. But never was he invited as guest of our own Orchestra. Now, as Sir John, and 16 years the conductor of the famed Halle Orchestra of Manchester, Eng., he has come here as guest, and high time it is.

Today, Sir John Barbirolli is a distinguished master of the baton, an authoritative and imaginative interpreter of music. (He may not like that term, "interpreter," but there is no better one-word definition of a conductor who both follows a composer's indications and adds a personal distinction of his own to a composition.)

In his choice of program, Sir John has brought us no little novelty, for Delius' Intermezzo had not been heard from the Boston Symphony in 31 years; the conductor's own sumptuous arrangement of pieces from the "Fitzwilliam Virginal Book" was new here, and so was Sir William Walton's robustious and expert Partita.

The Elizabethan Suite, designed to sound like the old music upon which it is based—and using but three violas and three cellos in a four-voiced version of "Giles Farnaby's Dreame"—is sheer delight. Especially when it is played by so elegant a body of strings as the Boston Symphony's. Delius one may take or leave—I am among the takers—but it is richly-scored, sensitively-conceived and very dramatic music in its idiom of of thoroughly-digested Wagnerism. The Walton Partita is altogether healthy, it is melodic, it is buoyantly ryhthmic, and the scoring, though heavy and filled with percussion, is enormously clever.

His Mark on Orchestra

It is sufficient testimony to the mastery of Sir John that, in but two days of work, he has put his own impression upon the Boston Symphony. Under him the Orchestra sounds quite different from what it did under Monteux a week ago, and from its usual sound when Munch is at the helm. The strings are richer, more intense, the woodwinds darker, the brass mellower. These qualities were especially conspicuous in the Brahms Symphony, which has not sounded as it did in this familiar work since the times of Koussevitzky.

Sir John has a big and spacious beat; his stance and the whole motion of his body drive for intensity, for a singing melodic line, and a general manner of conducting which takes the music episode by episode and section by section. This is a truly "big long line."

There is a weakness, however, at least with players unfamiliar with his ways, and that is their frequent failure to prepare entrances quite enough. Accordingly, horns and trumpets see-sawed in the coda of the Brahms finale, and the woodwinds had difficulties elsewhere. Nonetheless, the Boston Symphony men, orchestral virtuosi that they are, rose to the occasion and performed gloriously for their guest.

Taken all in all, this week of Sir John's presence has given us a notably refreshing interlude. Applause was most enthusiastic following each of the three first pieces, and after Brahms there was a full-scaled ovation. Among the applauders, sitting in first balcony seats, were Pierre Monteux and Charles Munch. It is much to be hoped that Sir John will be invited to return in the future.

Next week Dr. Munch will be back on the stand. His homecoming program will begin with Weber's Overture to "Oberon," and will include Berlioz' "Royal Hunt and Storm" from "The Trojans," Walter Piston's Third Symphony, and the Tchaikovsky Violin Concerto with a local newcomer, Henryk Szeryng, a soloist.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 31 1959

MU

Symphony Concert

The Boston Symphony Orchestra, Sir John Barbirolli conducting, presented the 14th program of the 78th season yesterday afternoon in Symphony Hall. The program:

An Elizabethan Suite arranged from the "Fitzwilliam Virginal Book" ... Barbirolli
"The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet" ... Delius
Partita for Orchestra ... Walton
Symphony No. 2, in D major, Op. 73 ... Brahms

By ROBERT TAYLOR

Amid the ups and downs of a lifetime spent in music, Sir John Barbirolli has steadily increased the range of his art. He was always a talented musician. Yesterday afternoon, in his debut with the Boston Symphony Orchestra, he demonstrated that he is a great conductor.

From the onset Sir John exhibited the kind of control associated with the ultimate in discipline and sensitivity. He achieved a glowing tone. He disclosed an acute sense of orchestral balance (though in the Elizabethan Suite and the Walton, the horns failed to respond with their customary crispness) and he elicited an admirable panoply of inner voice, clearly-stated line and rhythmic exactitude.

If this were all, one might consider his work yesterday as a competent professional display. But the conductor of Manchester's Halle Orchestra also invoked the extra quantity, the X factor in which good performance flowers into inspiration. This type of communication lay not only in a polished baton technic; it was expressed in the very figure of the man himself. Standing with his feet planted rigidly apart, crouching and cajoling, summoning an imperious cue, elegantly gliding like a fencer or trembling with intense fervor, the visual portrait of Sir John manifested the aural aspects of his approach. Everything he did bore the unmistakable stamp of an aristocratic personality.

Bristles with Life

The most interesting item on the program from a musical point of view was Walton's Partita for Orchestra. The composer, so we are informed, wrote it in the hope that it might be enjoyed straight off without any preliminary probing in the score, and he succeeded in that aim. The Partita is simply the adaptation of baroque dance forms into a contemporary setting. It bristles with astringent life, carries the listener along by sheer motor energy. Walton takes advantage of the complex scoring available in this era to endow his angular homage to the masters with a rough, corrugated texture; and the Partita abounds in rhythmic surprises, sonorities and brusque contrasts developed happily and without strain. I think Walton has best defined its limitations, for the Partita is really more of a diversion than anything else, but nontheless exciting while realizing its relatively modest aims.

Sir John's own transcription of airs based on the Fitzwilliam Virginal Book proved delightful. Objections could be raised on historic grounds that the Elizabethan Suite is not really Elizabethan; but then how could it be, unless there were some way of juggling time in the manner of H. G. Wells? To me the suite conveyed both the fragile overtones of the chamber virginal and the Holbeinesque opulence of the period. It is a work replete with charm and elegance, and its slow movements have a dying fall as ravishing as a consort of viols fading into obscurity by candlelight.

Exalted Character

The Intermezzo from "A Village Romeo and Juliet," on the other hand, is a more dated period piece, a period none too congenial to the modern outlook. Still it restored Delius to these concerts after a drought, and in a work rarely encountered. Coming after the Fitzwilliam virginal pieces, the Intermezzo's lush harmonic intervals were too much of a good thing. The cloying sweetness of Delius's writing culminated in surfeit; but it was welcome, at any rate, as a novelty.

Equal misgivings applied to Brahms's Second, but for different reasons. Not again? Four times in four years? The misgivings were swept away by an interpretation of exalted character.

Here was Sir John at his best. One does not think of him as a Middle European temperament, and yet his reading displayed the full-bodied structure of the robust Teutonic style. The themes of the symphony were passionately yet clearly stated. The phrasing was broad, eloquent and replete with a flow of melodic romance. There was sentiment, power and a spacious intellectual appeal. The Second acquired a freshness indicative of the continuous revelation at the heart of a masterpiece in this stunning traversal. The afternoon, in short, reached a climax here that engraved Sir John's brief appearance deep in memory.

Next week Charles Munch returns from his winter vacation, and the Polish violinist, Henryk Szeryng, will be the soloist in the Tchaikowski Violin Concerto. Piston's Third Symphony, Berlioz's "Royal Hunt and Storm" from "The Trojans," and Weber's "Oberon" Overture will also be heard.

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

FEB 1 1959

Music Events This Week

Charles Munch, Music Director of the Boston Symphony Orchestra, will return from his mid-winter vacation to conduct the Orchestra's fifteenth pair of Friday (2:15 p.m.) Saturday (8.30 p.m.) concerts. The first half of Dr. Munch's program will include Weber's Overture to "Oberon," the "Royal Hunt and Storm" from Hector Berlioz' opera, "The Trojans," and the Third Symphony by Walter Piston. Mr. Piston's Symphony No. 3 was commissioned by the Koussevitzky Music Foundation and first performed by the Boston Symphony Orchestra under the direction of Serge Koussevitzky on January 9, 1948. The Symphony won the Pulitzer Prize in 1948.

After the intermission the Polish violinist, Henryk Szeryng, will make his first appearance with Orchestra in a performance of Tchaikovsky's Violin Concerto in D major, Op. 35. Mr. Szeryng who is at present making his first transcontinental tour of the United States, was born in Warsaw. Mr. Szeryng will also be soloist with the Orchestra in Symphony Hall on Tuesday evening, Feb. 10.

This afternoon's concert by the Boston Symphony Orchestra in Symphony Hall at 3.00 will be under the direction of Sir John Barbirolli and program will include an Elizabethan Suite, arranged by Barbirollz from the "Fitzwilliam Virginal Book," Delius' "The Walk to the Paradise Garden," Walton's Partita for Orchestra, and Brahms' Symphony No. 2 Sir John will present the same program at Sanders Theater, Cambridge, on Tuesday at 8:30.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

FEB 1 1959

Charles Munch Returns; Szeryng Symphony Soloist

Charles Munch, music director of the Boston Symphony Orchestra, will return from his mid-Winter vacation to conduct the orchestra's 15th pair of concerts Friday at 2:15 and Saturday at 8:30.

MUNCH

The first half of Dr. Munch's program will include Weber's overture to "Oberon," the "Royal Hunt and Storm" from Berlioz' opera, "The Trojans," and the Third Symphony, by Walter Piston.

Mr. Piston's Symphony No. 3 was commissioned by the Koussevitzky Music Foundation and first performed by the Boston Symphony Orchestra under Serge Koussevitzky Jan. 9, 1948. It won the Pulitzer Prize in 1948.

After intermission the Polish violinist, Henryk Szeryng, will make his first appearance with the orchestra in Tchaikovsky's Violin Concerto in D major. Szeryng, at present making his first transcontinental tour of the United States, was born in Warsaw. During World War II, Szeryng devoted himself entirely to playing concerts for Polish, American, British, and Canadian servicemen, and at the end of the war settled in Mexico where he is now a citizen. The Mexican Ministry of Education has entrusted him with the good-will mission of bringing Mexican music to all the countries he visits.

Szeryng will also be soloist with the orchestra in Symphony Hall Tuesday evening, Feb. 10, and on tour.

This afternoon's Boston Symphony concert in Symphony Hall at 3 will be under the direction of Sir John Barbirolli and the program will include An Elizabethan Suite, arranged by Barbirolli from the "Fitzwilliam Virginal Book;" Delius' "The Walk to the Paradise Garden;" Walton's Partita for orchestra, and Brahms' Symphony No. 2. Sir John will present the same program at Sanders Theater, Cambridge, Tuesday evening at 8:30.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

JAN 31 1959

Music

Marked Interest In Lowell Liturgical Classes

By ALFRED BURKE

LOWELL—There has been a marked interest in the liturgical classes being conducted the second and fourth Tuesday evenings of each month at the K of C hall. The group is concerned with building a general type of choir whose purpose is to assemble a library of sacred pieces as well as certain masses that can be used in any of the Greater-Lowell churches.

Originally, the activity was to be concerned with musical knowledge, but later provided the newly-established means of expanding the use of church choirs. Musically, the basic type of music being developed is that in Gregorian form.

Music in the Gregorian, though basically simple, demands a great deal of musical ability as well as knowledge. To build such a program in a choir means many months of work, as well as a constant appliance.

The collection of sacred pieces to be used by the choral ensemble will include much of this form as well as other selections suitable for the entire church year calendar.

Frank Filiatrault, director of Ste. Therese's church choir in Dracut, has announced that choir singers throughout the area are qualified to join the group and attend the rehearsal sessions.

WITH THE ELECTION of a slate of officers for the coming year for the local organization representing the Community Concert series, plans are already under way for a campaign. The 1959-60 season could exceed the present one.

During the past year, Community Concerts realized one of the most successful years yet recorded. Not only was there a larger membership, but a keen interest in the fine group of artists heard here.

On the outside scene, there were many fine events. These were well attended by local ticket holders. One of the outstanding programs on the out of the city series is scheduled for next Thursday evening in Nashua, N. H., when the famous New Orleans Symphony orchestra presents a program at the high school.

Charles Munch, music director of the Boston Symphony orchestra will conduct the orchestra's fifteenth pair of Friday-Saturday concerts of Feb. 6 and 7. The first half of the program will include Weber's Overture to "Oberon," the "Royal Hunt" and "Storm" from Hector Berlioz's opera, "The Trojans" and the "Third Symphony" by Walter Piston.

This symphony was commissioned by the Koussevitzky Music Foundation and first performed by the Boston Symphony orchestra under the direction of Serge Koussevitzky on Jan. 9, 1948. The symphony won the Pulitzer prize in 1948.

After the intermission, the Polish violinist, Henry Szeryng, will make his first appearance with the orchestra in a performance of Tchaikovsky's "Violin Concerto in D major." Mr. Szeryng, who is at present making his first transcontinental tour of the United States, was born in Warsaw.

During World War II he devoted himself entirely to playing concerts for Polish, American, British and Canadian servicemen, and at the end of the war settled in Mexico where he is now a citizen. The Mexican ministry of education has entrusted him with the good-will mission of bringing Mexican music to all the countries he visits. He will also appear with the orchestra on Tuesday evening, Feb. 10.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JAN 31 1959

Boston Symphony

Charles Munch, music director of the Boston Symphony Orchestra, will return from vacation to conduct the orchestra's concerts on Friday, Feb. 6, at 2:15 p.m. and Saturday, Feb. 7, at 8:30 p.m.

Henryk Szeryng, Polish violinist who is presently making his first United States tour, will appear in a performance of Tchaikovsky's Violin Concerto in D major, Op. 35.

The first half of Dr. Munch's program will include Weber's Overture to "Oberon," the "Royal Hunt and Storm" from Hector Berlioz' opera, "The Trojans," and the Third Symphony by Walter Piston.

Mr. Szeryng, a native of Poland, has settled in Mexico and is a citizen there. He will appear with the Boston Symphony Orchestra in Symphony Hall on Tuesday evening, Feb. 10, and on tour in Storrs and New London, Conn., and in Carnegie Hall, New York.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

Feb. 7
~~JAN 7~~ 1959

Henryk Szeryng's Boston Debut

Polish Violinist Acclaimed in the Tchaikovsky Concerto

By Harold Rogers

A note in the concert bulletin this week tells us that Henryk Szeryng, the Polish violinist making his Boston debut this weekend as soloist with the Boston Symphony, is introducing Mexican music during his present tour. This is because he is now a Mexican citizen and is performing a goodwill mission for the Mexican Ministry of Education.

But yesterday in Symphony Hall he gave us no exotic music by Chavez or by some of Mexico's younger composers; he played an established masterwork, the Tchaikovsky Concerto, and he gave it a stunning performance. Yet beautiful as it was, one could not help wondering why his choice — or someone's choice — could not have been more adventurous.

* * *

It is understandable why a serious soloist would prefer to make his debut in a well-known work. If he plays it well, the public and the critics can recognize his skill. If he should introduce a new work, neither the public nor the critics can gauge the full extent of his mastery.

Another reason for the conventional programs set up these days by many of our leading symphonic ensembles is the demand made by the recording companies. It may be that Victor, for instance, has ordered a new recording of the Tchaikovsky Violin Concerto to satisfy the endless Tchaikovsky hunger of the buying public. Rather than shoulder the cost of expensive rehearsals, the recording companies expect the orchestras to schedule these standard works for their public concerts. And the orchestras are generally only too willing to oblige; recording royalties go far in supporting the cause of good music.

This serves almost everyone but the seasoned concertgoer, the man who buys a subscription to a symphony series because he likes to hear live music in a hall. There is no doubt that he is occasionally pleased to return to the Tchaikovsky Concerto as he is to the Bruch or the Mendelssohn. But more often than not he would probably prefer to exercise his ears with something more challenging.

* * *

All this is by way of saying that if Mr. Szeryng has a Mexican concerto in his briefcase, it is a shame we were deprived of it. If not, we are none the less grateful for his brilliant traversal of the Tchaikovsky. He has a buoyant, singing tone that is filled with tints and shades; his technique is almost as formidably accurate as that of Oistrakh the elder (though perhaps his E-string was slightly out of tune in the extraordinary cadenza of the first movement; the harmonics were a hair flat). Both he and Charles Munch collaborated in giving us an emotional performance that was refined and elegantly balanced.

As for exercise of the ear, Dr. Munch's program included Walter Piston's Symphony No. 3. Its opening granitic Andantino is beautifully bound; its scherzo a pleasantry; but its Adagio is just plain long (though with saving passages such as the viola solo from Joseph de Pasquale).

In the final Allegro, however, Mr. Piston hits an engaging stride that turns up again and again in his later three symphonies. He was on hand yesterday to congratulate Dr. Munch and the orchestra, and to accept the listeners' warm applause.

Dr. Munch opened the concert with rarefied readings of Weber's Overture to "Oberon" and the "Royal Hunt and Storm" music from Berlioz's "The Trojans."

Dance Calendar

Monday, Feb. 9

Les Ballets Africans, company of 35 native dancers and musicians, organized by Keita Fodeba, Minister of Interior of Guinea, in folk repertoire. At the Colonial, for a week only.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

FEB 7 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch [illegible] the 15th program of the 78th season yesterday in Symphony Hall. Henryk Szeryng was the violin soloist. The program::
Overture to "Oberon" .... Weber
"Royal Hunt and Storm" descriptive Symphony from "The Trojans"—Berlioz
Symphony No. 3 .... Piston
Violin Concerto in D major, Op. 35 Tchaikowsky

By **ROBERT TAYLOR**

Despite the welcome return of Charles Munch after his winter vacation; despite the brilliant playing of the young Polish-born violin virtuoso, Henryk Szeryng; despite the revival of Walter Piston's commendable Third Symphony after a decade's lapse, yesterday's concert by the Boston Symphony Orchestra seemed to me one of the less inspiring of the season.

The reason for this is elusive. No aspect of the concert could be isolated as incriminating evidence, there was a singular lack of mediocrity. Perhaps it may be the winter doldrums, but the music failed to convey to one listener, at least, the full measure of communication. The program seemed to lack focus, a guiding principle; one was reminded of Yeats' line, "Things fly apart, the center cannot hold."

I'm afraid, however, that in the case of the Tchaikowsky Concerto, repeated exposure has, quite specifically, dulled my appreciation of the work. Mr. Szeryng, who was making his first appearance with the orchestra, is demonstrably an artist. His approach to the Concerto in D major was elevated, neither condescending nor theatrical, and the proportions of the interpretation exhibited the same sensitive outline.

Striking Element

Technically, the soloist was impeccable. Since he does not strive for a big, sonorous effect, his tone production is the most striking element of his battery. It is a burnished tone, glowing and mellow, and it flows with deceptive ease. In the allegro moderato he achieved what can only be termed a truly Slavic geniality that permeated the movement with a rare and pensive warmth; in the andante he created a shimmering wistfulness; in the final allegro, a dimension of dark-hued melancholy touching the rhythmic cascade like the shadow of a fleeting cloud. The interpretation, in short was a lyric act of re-creation; the balance between the soloist and the orchestra excellent; the subleties of the bow and the fingerboard prodigious; and all the while I kept wishing, unfortunately, that Mr. Szeryng had chosen another vehicle for his compelling talent.

Walter Piston's Third Symphony, presented for the first time at these concerts since the season of 1948-49, is a solid and stoutly-constructed score with a romantic and vigorous flavor. Although the rhythmic character and the texture of the symphony declare its modernity, the musical ideas have more in common, perhaps with Brahms than with Boulanger. The scoring of the music is neat and straightforward, and the work as a whole is conspicuously free of the manufactured and academic atmosphere of so much new composition. The themes are developed, I'd say, a bit too symmetrically, so that they do not impress one with the originality and pith of the ideas in the composer's later symphonies (the march in the last movement, you know, is going to come to a full brass utterance as inevitable as "The Stars and Stripes Forever"); but the Third Symphony is impressive enough as a demonstration of a powerful musical imagination working with skill if not with inspiration. Mr. Piston was in the audience and took his bows from the stage.

Rested and Alert

Dr. Munch—who, incidentally, looks rested and alert after his European sojourn—imposed his personality almost immediately, and the men responded in kind. The Boston Symphony shows a startling contrast this week, returning to its drier, more brilliant sound, against the interim background of guest conductors. The "French" sound as opposed to the lush "Teutonic" is a matter of taste; but it suits a work such as the out-of-way music from Berlioz's opera "The Trojans." The values of Dr. Munch exhibited here were a clarity and refinement that enfolded "The Royal Hunt and Storm" in an idyllic magic, and brought out the orchestra's horns, haunting and golden.

The reading of Weber's "Oberon" was more debatable. The slow preparation of the clarinet theme is traditional; yet in this instance Dr. Munch erred so far on the slow side that the final result went by fits and starts rather than with brisk impetuosity. The conductor, though, was adhering to a type of interpretation that has taken root, in blithe defiance of Weber.

Next week Eugene Istomin, piano, will be the soloist in Schumann's A minor Concerto; Dr. Munch has also scheduled the first performance of Martina's "The Parables," Schumann's Overture to "Manfred," and Roussel's Rapsodie Flamande, Op. 56.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

FEB 12 1959

MUSIC IN REVIEW

By **GERALD A. BERLIN**

BSO: HENRYK SZERYNG'S DEBUT

On they come. Age does not wither nor custom stale the infinite variety of ways in which violinists of any age, renown and condition hurl themselves upon the Tchaikowsky Violin Concerto. Over the last dozen years or so Symphony Hall has witnessed this indestructible vehicle ridden by an Elman and a Morini who were pale evocations of their former selves, a Milstein and a Francescatti at the very summit of their powers, and an unknown Anshel Brusilow seeking to prove that the fingers are faster than the ears and relapsing back into obscurity after doing so.

Last week another aspiring artist took his turn. His name is Henryk Szeryng, his origin Polish, his nationality Mexican, his age about 40. It only required a few measures for him to demonstrate that his is a mastery of his instrument that indeed is complete. And on any list his conquests of the components of fiddle-playing—tone, technique, intonation, interpretation, ensemble, bowing, fingering—would out-Leporello Leporello's. To the extent that in this country mastery signifies success, Mr. Szeryng's future could scarcely be more roseate.

Why he couldn't have assayed his deput here upon something a trifle less shopworn, we must leave to him and his management to answer. Apply that great a talent to the Bartok, Hindemith or Bloch concertos—or even to the Elgar, Dvorak or Schumann, if nineteenth century romanticismis de rigueur for such an occasion—and the performance would have been the stuff of which annals are made.

Following the langorous "Oberon" Overture, albeit one punctuated perfectly by that fortissimo chord, Mr. Munch for the second time since coming here treated us to Berlioz' "Royal Hunt and Storm" Descriptive Symphony from the "Trojans." This is vintage Berlioz, of a poignancy and haunting quality reminiscent of the white hot genius that runs throughout, say, the "Damnation of Faust" or the love scene from "Romeo and Juliet." Isn't it about, by the way, time that Mr. Munch again revives these two masterpieces?

The other work was Walter Piston's Symphony No. 3. Almost any symphony of Piston is, literally a music lesson in compactness, perfection of form, classical restraint and suavity of style. It will also singularly lack any characteristics to distinguish it from other Piston symphonies. The latter pronouncement is made advisedly, for Walter Piston's works are probably played more at Symphony Hall than those of any other American composer, and one after a time gets to know them. The Third Symphony, though, does differ from the others of my acquaintance to the extent that the length of the slow movement robs it of any claim to compactness. The score is dedicated to the memory of Natalie Koussevitsky and maybe the Adagio in question is meant to be an extended elegy. To one listener and his wife, however, it proved more an extended soporific.

This week's program consists of the "Manfred" Overture and the Piano Concerto of Schumann, the first performance of Martinu's "The Parables" and Roussel's "Rhapsodie Flamande." The piano soloist will be Eugen Istomin.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

Feb. 7
~~JAN 7~~ 1959

Agraci

Henryk Szeryng, Polish violinist, is soloist with the Boston Symphony Orchestra for its concerts this weekend.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

FEB 7 1959

7

Munch Returns to Symphony With Szeryng as Soloist

Tchaikovsky Concerto, Piston Symphony Heard

THE BOSTON SYMPHONY ORCHESTRA yesterday afternoon presented at Symphony Hall, and will repeat tonight at 8:30, the 15th program of the Friday-Saturday series. Charles Munch, music director, conducted Weber's Overture to "Oberon"; the "Royal Hunt and Storm" from Berlioz' "Les Troyens"; Walter Piston's Third Symphony, and the Tchaikovsky Violin Concerto. In the last-named, Henryk Szeryng made his Boston debut as soloist.

By CYRUS DURGIN

Charles Munch yesterday afternoon returned to the conductor's stand of the Boston Symphony Orchestra after an absence of six weeks during which he vacationed in Europe and conducted the inaugural concerts of the new orchestra in Monaco. He was greeted yesterday by a rising orchestra, and from the audience received a notably cordial burst of applause.

Smiling expansively, Dr. Munch looked fit, indeed, and proved this happy state in his excellent conducting of Weber's Overture and the operatic excerpt of Berlioz, two Romantic scores completely suited to the Munch expressive ardor.

Let us, for the moment, skip to the last portion of the concert, which introduced to Boston a most extraordinary violinist, Polish-born Henryk Szeryng, who is now a citizen of Mexico. I suspect that this debut will prove historic in its way, for here is a string virtuoso of consummate technic and true musical sensitivity.

If the essential quality of Szeryng can be condensed into a paragraph, it is that of a musician who navigates all manner of difficulties with fantastic accuracy and tidiness; who plays a superb Stradivarius with a gorgeous and never forced singing tone, who feels the music in every note and measure, and who does not for a moment indulge in the slightest exaggeration or deviation from style.

Here, ladies and gentlemen, you have what I believe to be a really great artist, if that may be claimed upon the basis of a single performance. We shall be fortunate if we can hear more of Szeryng, solo and again with orchestra.

The Tchaikovsky Concerto is a venerable steed of the fiddling virtuosi, and thanks to many performances, good, bad and indifferent, we perhaps take it for granted. Yesterday's performance cleared away the tarnish, and the work was heard as if new and fresh. Indeed it fairly glittered in the showy passages, and elsewhere it sang. Dr. Munch and the Orchestra provided a fine accompaniment, one marked by considerable delicacy in detail, and balance with the solo instrument.

If, in one spot, conductor and soloist were not agreed on interpretive emphasis and tempo, that was but a tiny blemish upon a magnificent whole. Needless to add, at the end, there was a full-scale ovation for all hands. If you don't object to a bit of a cliche, Henryk Szeryng is a comet in the violinistic heavens.

Piston Among the Best

Walter Piston's Third Symphony received yesterday a definitely overdue rehearing. This is some of the best American music ever created, and among the finest scores from any source, in the first half of the 20th century.

After so long a silence, the work in "live" performance makes a new impression by qualities we already have known. Piston let himself go melodically here, his large orchestra glows and sparkles with variegated colors, and the play of rhythm is constant and fascinating, even in the adagio.

The composer was in the audience, and came upon stage to acknowledge genuinely enthusiastic applause.

Next week Dr. Munch will present two works by Robert Schumann: the Overture to Byron's "Manfred," and the Piano Concerto with Eugene Istomin as soloist; first performance of Martinu's "The Parables," and the Flemish Rhapsody by Roussel.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

847

FEB 12 1959

Telephone CO 6-7190.

Boston Symphony To Broadcast To Europe Radio Tomorrow

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the Orchestra's sixteenth pair of Friday and Saturday concerts on February 13 at 2:15 and February 14 at 8:30.

The program will open with Schumann's Overture to Byron's "Manfred", followed be the Schumann Piano Concerto with the popular American pianist, Eugene Istomin, as soloist. Mr. Istomin was born in New York City and studied at the Curtis Institute with Rudolph Serkin and Miecio Horszowski He has toured extensively in this country and in Europe and has appeared annually at the Casals Festival.

He was soloist with the Boston Symphony Orchestra in 1956 in Boston and at the Berkshire Festivals of 1955 and 1958.

Following the intermission, Dr. Munch will present the first performance of "The Parables" by the Czech composer, Bohuslav Martinu. The work, which was recently completed and dedicated to Charles Munch, is in three movements, each movement headed by a "parable" serving as a motto. (The titles are: The Parable of a Sculpture; The Parable of a Garden; The Parable of a Labyrinth. The first two are taken from "Citadelle" by Saint-Exupery and the third from "The Voyage of Theseus" by Georges Neveux.) The program will close with Albert Roussel's "Rapsodie Flamande" (Flemish Rhapsody), Op. 56.

This program will be rehearsed at the fifth of the series of Open Rehearsals today at 7:30 P.M.

The concert of tomorrow afternoon will be the second in the series of broadcasts to Europe via the Transatlantic cable, through the facilities of WGBH-FM. It will be heard in England, France and Belgium over the BBC, Radiodiffusion Francaise and Radio Brussels, and in addition will be relayed live from Paris to Switzerland via the Swiss Broadcasting Corp. and from Zurich, Switzerland, to Yugoslavia. Mr. Martinu is at present living near Basel in Switzerland and will therefore have the unique opportunity of hearing the first performance of his latest work, "The Parables", by direct broadcast from Symphony Hall in Boston.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

FEB 7 1959

Feb. 13 Symphony Aired to Europe

847

The concert of Friday afternoon, February 13, will be the second in the series of broadcasts to Europe via the Transatlantic cable, through the facilities of WGBH-FM. It will be heard in England, France and Belgium. In addition it will be relayed live from Paris to Switzerland—to Yugoslavia.

Martinu is at present living near Basel in Switzerland and will therefore have the opportunity of hearing the first performance of his latest work, "The Parables," by direct broadcast from Symphony Hall in Boston.

Henryk Szeryng will be soloist at the Tuesday evening concert at Symphony Hall, Feb. 10. The program will include Weber's Overture to "Oberon," Berlioz' "Royal Hunt and Storm," Piston's Third Symphony and the Violin Concerto of Tchaikovsky. Charles Munch will conduct.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

FEB 9 1959

Symphony Again To Broadcast Its Concert to Europe

A composer in Switzerland will hear the world premiere performance of his own work as it is played in Boston Friday. This is possible because two more European countries will receive the live trans-Atlantic symphony broadcasts originated by Boston's WGBH-FM.

The second full-length Boston Symphony Orchestra concert to be broadcast direct from Symphony Hall to Europe will include Martinu's "The Parables." Composer Bohuslav Martinu a Czech will have a chance to hear the debut of his piece by turning on his radio in Switzerland.

The initial broadcast was hailed as "a notable first in international communications." The British Broadcasting Corporation cabled to Boston's WGBH-FM: "The splendid feast you have just given us has I hope finally buried all memories of the tea party."

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JAN 7 1959

Second Broadcast to Europe by Symphony

The Boston Symphony Orchestra's next Friday afternoon concert will be the second in the series of broadcasts to Europe via the Transatlantic cable, through the the facilities of WGBH-FM. The broadcast, of course, will issue from the Symphony Hall stage and under the direction of Charles Munch.

It will be heard in England, France and Belgium over the BBC, Radiodiffusion Francaise and Radio Brussels. In addition, it will be relayed live from Paris to Switzerland via the Swiss Broadcasting Corp. and from Zurich, Switzerland, to Yugoslavia.

Dr. Munch will present the first performance of "The Parables," by the Czech composer, Bohuslav Martinu, at this and next Saturday night's concerts.

The work, which was recently completed and dedicated to Dr. Munch, is in three movements, each movement headed by a "parable" serving as a motto. (The titles are: The Parable of Sculpture; The Parable of a Garden; The Parable of a Labyrinth. The first two are taken from "Citadelle" by Saint-Exupery and the third from "The Voyage of Theseus" by Georges Neveux.)

Mr. Martinu is at present livnear Basel in Switzerland and will therefore have the unique opportunity of hearing the first performance of his latest work.

The program for the orchestra's 16th pair of Friday and Saturday concerts will open with Schumann's Overture to Byron's "Manfred," followed by the Schumann Piano Concerto with the popular American pianist, Eugene Istomin, as soloist. The program will close with Albert Roussel's "Rapsodie Flamande" (Flemish Rhapsody), Op. 56.

This program will be rehearsed at the fifth in the series of Open Rehearsals on Thursday at 7:30 p. m.

Czech Composer To Hear His Work

A composer in Switzerland will hear the world premiere performance of his own work as it is played in Boston, Feb. 13. This is possible because two more European countries will receive the live transatlantic symphony broadcasts originated by Boston's WGBH-FM.

The second full-length Boston Symphony Orchestra concert to be broadcast direct from Symphony Hall to Europe will include Martinu's "The Parables." Composer Bohuslav Martinu will have a chance to hear the debut of his piece by turning on his radio in Switzerland.

Mr. Martinu is a Czech composer who lived in the United States for some time, and who now lives in Switzerland. His new piece, "The Parables," is dedicated to Charles Munch, who will conduct the premiere performance.

Yugoclavia and Switzerland are joining the transatlantic cable network, which also includes France, England, Scotland, Wales, Belgium and Northern Ireland. These six countries transmitted the first fall-length concert on Jan. 23.

Charles Munch, the orchestra's music director, will conduct the Feb. 13 concert. The B.S.O. program will include: Schumann's overture to "Manfred" and Schumann's Piano Concerto in A Minor, with Eugene Istomin as soloist; Martinu's "The Parables" and "The Flemish Rhapsody" by Roussel.

Shirley Booth as Juno, his wife.

Herald 2/8/57

Music Events This Week

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the Orchestra's sixteenth pair of Friday (2:15 p.m.) and Saturday (8:30 p.m.) concerts. The program will open with Schumann's Overture to Byron's "Manfred", followed by the Schumann Piano Concerto with the popular American pianist, Eugene Istomin, as soloist.

Following the intermission, Dr. Munch will present the first performance of "The Parables" by the Czech composer, Bohuslav Martinu. The work, which was recently completed and dedicated to Charles Munch, is in three movements, each movement headed by a "parable" serving as a motto. (The titles are: The Parable of Sculpture; The Parable of a Garden; The Parable of a Labyrinth. The first two are taken from "Citadelle" by Saint-Exupery and the third from "The Voyage of Theseus" by George Neveux.) The program will close with Albert Roussel's "Rapsodie Flamande" (Flemish Rhapsody), Op. 56.

This program will be rehearsed at the fifth in the series of Open Rehearsals on Thursday at 7:30 P.M.

Henryk Szeryng will be soloist at the Tuesday evening concert at Symphony Hall, at 8:30. The program will include Weber's Overture to "Oberon," Berlioz' "Royal Hunt and Storm," Piston's Third Symphony and the Violin Concerto of Tchaikovsky. Charles Munch will conduct..

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

JAN 7 1959

Boston Symphony

Eugene Istomin will be heard in the Schumann Piano Concerto when the Boston Symphony Orchestra presents its 16th pair of concerts Feb. 13 at 2:15 p.m. and Feb. 14 at 8:30 p.m.

Charles Munch, music director of the orchestra, will present the first performance of "The Parables" by Bohuslav Martinů, Czechoslovakian composer, who recently completed the work and dedicated it to Mr. Munch.

The program also includes Schumann's Overture to Byron's "Manfred" and Albert Roussel's "Rapsodie Flamande" (Flemish Rhapsody), Op. 56.

Mr. Istomin was soloist with the Boston Symphony Orchestra in 1956 in Boston and at the Berkshire Festivals of 1955 and 1958.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

FEB 13 1959

Second Symphony Broadcast to Europe

This afternoon's Boston Symphony Orchestra concert, second in the series of broadcasts to Europe via the Transatlantic cable will be heard in England, France and Belgium over the BBC, Radiodiffusion Francaise and Radio Brussels.

In addition, it will be relayed live from Paris to Switzerland via the Swiss Broadcasting Corp. and from Zurich, Switzerland, to Yugoslavia. Bohuslav

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

FEB 8 - 1959

Music

Musical Extravaganza at H.C. Tuesday

By RAYMOND MORIN
Telegram Music Critic

A musical extravaganza of unusual proportions will take place at Holy Cross College on Tuesday night from 7:30 to 9 p.m.

For some years a "Campus Concert" has been held at the Field House, put on by the Holy Cross Glee Club and occasional visitors. This time, the Purple's handsome club of 100 singers, directed by Frederick S. Mirliani, will be host to nine performing groups.

They are Rivier College, Nashua, N. H. (45 singers); Anna Maria Paxtonettes (20); Assumption College (60); Worcester Tech (35); Annhurst College Sylvan Belles, Putnam, Conn. (20); Smith College Octavians (8); Springfield College Scotchmen (15); Providence College Dominotes (8); Clark University Madrigal Singers (20); and Holy Cross Pakachoagians (12).

Speaking of the reaction to this innovation, Professor Mirliani says: "The response has been terrific. It seems that schools just hunger for chances to sing, especially when it will be possible to hear other groups."

The concert is not open to the public, but to Holy Cross students, and those of the participating schools. A crowd of 2,500 is anticipated.

Finn Videro

It will interest organists to learn that Finn Videro, world-renowned Danish organist, has been appointed acting Yale University organist for the academic year 1959-60.

Professor Videro, who will also be on the faculty of the Yale School of Music, will serve in the place of H. Frank Bozyan, who has been granted a leave of absence.

Videro holds degrees from the University of Copenhagen, where he is a member of the faculty, and is also organist at Copenhagen's Trinity Church.

A noted authority on Bach and Buxtehude, he has recorded their music on LPs, of which he has made 17. He has also made extensive recital tours throughout Europe and Great Britain.

World Premiere

On Friday night, the Boston Symphony and Charles Munch will feature a world premiere on the second of their transatlantic broadcasts. These are full concerts transmitted to Europe via the Transatlantic Cable.

The work is "Parables for Orchestra" by Bohuslav Martinu It's a three-movement work that was commissioned by Munch and is dedicated to him.

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church in New York Monday.

At Symphony

Eugene Istomin is soloist for the Schumann Piano Concerto at the Boston Symphony Orchestra concerts this afternoon and tomorrow night.

Charles Munch, music director, is conducting the program which also includes Schumann's Overture to Byron's "Manfred," "The Parables" by the Czech composer, Bohuslav Martinu, and Albert Roussel's "Rapsodie Flamande," Op. 56. Traveler 2/13/59

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

FEB 8 - 1959

Pianist Istomin, New Work By Martinu BSO Features

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the orchestra's 16th pair of Friday and Saturday concerts Feb. 13 at 2:15 and Feb. 14 at 8:30. The program will open with Schumann's Overture to Bryon's "Manfred," to be followed by the Schumann Piano Concerto with American pianist Eugene Estomin as soloist.

ISTOMIN

Istomin was born in New York city and studied at the Curtis Institute with Rudolf Serkin and Miecio Horszowski. He has toured extensively in this country and in Europe, and has appeared annually at the Casals Festival. He was soloist with the Boston Symphony Orchestra in 1956 in Boston and at the Berkshire Festivals of 1955 and 1958.

Dr. Munch also will present the first performance of "The Parables" by the Czech composer, Bohuslav Martinu. The work, recently completed and dedicated to Charles Munch, is in three movements, each movement headed by a "parable" serving as a motto. (The titles are "The Parable of Sculpture," "The Parable of a Garden" and "The Parable of a Labyrinth." The first two are taken from "Citadelle," by Saint-Exupery, and the third from "The Voyage of Theseus," by George Neveux.) The program will close with Albert Roussel's Rapsody Flamande.

This program will be rehearsed at the fifth in the series of Open Rehearsals Thursday at 7:30 p.m.

The concert of Friday afternoon will be the second in the series of broadcasts to Europe via the transatlantic cable, through the facilities of WGBH-FM. It will be heard in England, France and Belgium over the B.B.C., Radiodiffusion Francaise and Radio Brussels, and in addition will be relayed live from Paris to Switzerland via the Swiss Broadcasting Corp. and from Zurich, Switzerland, to Yugoslavia. Mr. Martinu is at present living near Basel in Switzerland and will therefore have the unique opportunity of hearing the first performance of his latest work, "The Parables", by direct broadcast from Symphony Hall in Boston.

Henryk Szeryng will be soloist at the Tuesday evening concert at Symphony Hall at 8:30. The program will include Weber's Overture to "Oberon," Berlioz' "Royal Hunt and Storm," Piston's Third Symphony and the Violin Concerto of Tchaikovsky. Charles Munch will conduct.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

FEB 7 1959

Music

New Orleans Symphonic Group in Nashua Triumph

By ALFRED W. BURKE

LOWELL—Those faithful concert goers, the Community Concert members, were certainly rewarded for their trip up country to Nashua Thursday evening. The occasion, a concert by a truly qualified orchestra, the New Orleans Philharmonic Symphony, Alexander Hilsberg, conductor and music director.

The Nashua high school auditorium was almost completely filled for the occasion. Also, it was about as fine a Community Concert as the Merrimack valley has experienced in many a season.

From where we sat it appeared that the orchestra numbers about 60-odd instrumentalists. The different sections are quite well balanced, and represented by good players.

It was a revelation to see and hear so many young people in the group. Several of them looked like youngsters just out of school, but grown enough to fill their spots in the ensemble with plenty of projected tone and musical support.

THINGS GOT OFF TO a fine start with a well-cadenced and soundly-resolved reading of the Berlioz "Roman Carnival" overture. There was sufficient dash, spirit, instrumental sweep and a pleasant sort of reckless movement to the whole thing.

Somehow, the listener comes to associate the giants of orchestral writing with orchestras of 100 or more players. The Beethoven "Seventh" comes under this list and with a resounding bit of expectation on the composer's part.

The orchestra, despite its undermanned condition, in regards to Beethoven's school, nevertheless stormed the heights with quite a deal of musical elegance and interpretive expression. Alexander Hilsberg was at his top level at this time and offered his listeners a reading both prodigious and smacking of the German school.

He continued in this vein when "Die Meistersinger" prelude unfolded. This was Wagner in a proper setting and one that brought to light the many facets of interpretive implication that the composer became known for.

Prokofieff's "Romeo and Juliet" provided a smart setting if one desired an about face from the extremely classic idiom of the remaining parts of the program. Though many feel that this composer is an out-and-out modernist and belongs in the category of the unwanted, there remains for them the necessity of learning just why he is a genius in our time and a writer of magnificent perception, both creatively and technically.

A sprinkle of Brahms (Hungarian Dance) and a modern work for strings and flute (we failed to get the name of the composer, another modernist) brought the evening to a brilliant close.

Both the orchestra and conductor appeared gracious and quite happy with the audience. As Mr. Hilsberg expressed it, "The weather may be cold up here and in places covered with snow, but our audience tonight is certainly warm at heart."

CHARLES MUNCH, music director of the Boston Symphony orchestra, will conduct the concerts of Friday and Saturday next week. The program will open with Schumann's Overture to Byron's "Manfred," followed by the Schumann Piano Concerto with the popular American pianist, Eugene Istomin, as soloist.

Following the intermission, Dr. Munch will present the first performance of "The Parables" by the Czech composer, Bohuslav Martinu. The work, which was recently completed and dedicated to Charles Munch, is in three movements, each movement headed by a "parable" serving as a motto.

The titles are: The Parable of Sculpture, The Parable of a Garden and The Parable of a Labyrinth. The first two are taken from "Citadelle" by Saint-Exupery and the third from "The Voyage of Theses." The program will close with Albert Roussel's "Rapsodie Flamande" (Flemish Rhapsody) Op. 56.

LOUISVILLE, KY.
TIMES
D. 173.267

FEB 2 1959

Three 'Firsts' Are Featured In Orchestra's Next Concert

Three "firsts" are featured in the Louisville Orchestra's pair of subscription concerts, scheduled for 8:30 p.m. Wednesday and 3 p.m. Thursday at Columbia Auditorium.

It will, of course, be the first time that Bohuslav Martinu's "Estampes" has ever been heard by the public. It was commissioned by the Louisville Orchestra.

And it will be the first time the orchestra — featuring Leon Raper as soloist — has ever done the Haydn trumpet concerto. Richard Wangerin, manager of the orchestra, said it may be the first time it has ever been done in Louisville.

But the most unusual "first" will be Ravel's Bolero. It will be the first time the orchestra has ever performed this immensely popular work at a subscription concert.

Trumpeter From Texas

"I don't know why we've never done it," Robert Whitney, conductor of the orchestra, said. "It's the most requested piece of music in symphonic literature. We've just never played it."

Soloist Raper is actually the orchestra's first trumpeter. He is a native of Texas who has played with the New Orleans and Baton Rouge Symphonies, as well as the Rochester Philharmonic and North Carolina State Symphony.

Composer Martinu will be in the position of having three "firsts" in one week. The Berlin Philharmonic gave the world premiere of one of his works Saturday and the Louisville Orchestra is giving the other Wednesday. And on February 13, the Boston Symphony will give the world premiere of his "Parables for Orchestra" on a transatlantic broadcast. The program will be carried direct from Symphony Hall in Boston via transatlantic cable to Europe.

Tickets for the Louisville Orchestra concerts can be obtained from the orchestra office at 830 S. Fourth.

Morning Globe
BOSTON, [illegible]
Independent
Circ. 225,162

FEB 14 1959

THE BOSTON DAILY GLOBE—SATURDAY, FEBRUARY 14, 1959

Eugene Istomin Piano Soloist with Boston Symphony

Plays Schumann Concerto; Martinu Work in Premiere

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 16th program of the Friday-Saturday series. Charles Munch, music director, conducted: Schumann: Overture to Byron's "Manfred"; Piano Concerto in A minor, Eugene Istomin soloist; Bohuslav Martinu: "The Parables" (first performance); Roussel: Flemish Rhapsody.

By CYRUS DURGIN

The presence of Eugene Istomin as soloist in the Schumann Piano Concerto, and first performance of Martinu's "The Parables" bring added luster to the Boston Symphony concerts this week.

Though he has appeared but seldom in Boston, the 34-year-old Istomin in recent years has taken his place among the top keyboard artists of his generation. He is a player most musical, in the sense that he has a musical brain as well as a muscular technic, and he is a player most poetic.

He chose to play this week one of the most treasurable of the classic piano concertos, and one of the most extraordinary. Schumann's work has a somewhat changeable aspect: when a man plays the work will sound virile; if the soloist is a woman, the music will seem to take on a little more feminine grace. It is still the same piece, and no harm ever is done by this phenomenon, which seems peculiar to this concerto alone.

Istomin made it both powerful and tender, but virile. He made the notes and the phrases sing. The rhythm was infectious and springy, and there was, all the way, a fine continuity. The orchestra backed him well, but it did seem to me that Dr. Munch was content with an overly dry upper strings resonance. Except, of course, those marvelous pages where fiddles, violas and cellos soar in some of the most golden melody ever conceived. Istomin deservedly received a warm, spontaneous reception from the Friday audience.

Dedicated to Dr. Munch

Martinu's "The Parables," finished about a year ago and dedicated to Charles Munch, is pure music, typical of the composer in its harmonic flavor, its play of rhythms, and its frequent odd effects of instrumental color—like the whirrings in woodwinds, and little clusters of pizzicatos in the strings. Speaking in strictly general terms, you probably could call the work a modern variety of symphony with its three movements of contrasting speed and character.

Martinu's title is explained only to the extent that at the beginning of each movement is written a brief "parable" ("a fictitious narrative, usually brief and simple, which, under the guise of facts of familiar or common occurrence, conveys moral or spiritual truth" —Webster).

Over the first movement is one from Saint-Exupery about the fact that once you have encountered a work of art (in this case sculpture), your thought and spirit have been altered by the experience; over the second, also from Saint-Exupery, a parable of the eternal cycle of life from flower to fruit to seed and to flower again, perceived in a garden. The last is by playwright Georges Neveux, the parable of Theseus, who slew the Minotaur, now vanquished by the woman Ariadne.

What Does He Mean?

Now just how closely these parables relate to the actual music, only Martinu can say, and he has not—yet. I doubt that many will brood and burn over any arcane associations between words and notes. A great many more, myself for the time being, at least, will simply try to enjoy the music, and it is, for logic and skill and idiom and an emotional quality not easily defined, highly enjoyable. But I'll bet double-stops against double-sharps that those parables are going to cause no end of complication.

So far as one could say of a first performance, the Orchestra was in superb fettle, as it had been in Schumann's grave and noble and neglected Overture, and as it was to be in Roussel's also neglected and very healthy Flemish Rhapsody. Certainly Dr. Munch's conducting represented his best.

Next week the Orchestra will go on tour. At the concerts of Feb. 27 and 28, Dr. Munch will present Berlioz' Overture to "Benvenuto Cellini"; the D major Serenade, No. 1, of Brahms, and Strauss' Domestic Symphony.

MUSICAL COURIER
NEW YORK, N.Y.
18 TI. a YR. 25,217
MAR 1959

BOSTON

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But what was formerly the Fine Arts Theater, seating somewhat more than 500, is now the Little Opera playing some five performances each week during which it operates. The opening show Puccini's "La Boheme"—drew rave notices from the Boston press and delighted reaction from all its capacity houses. The fine Canadian soprano Lois Marshall was the Mimi, in an excellent cast including also James Billings, Charles K. L. Davis, Donald Gramm, Adele Leigh, Robert Mesrobian and Robert Trehy. Miss Caldwell conducted the efficient orchestra made up of Boston Symphony members for the opening performances.

It is much to be hoped that those generous and public-spirited music lovers who helped get the project started will continue to support the New Opera Group, now that opening-day enthusiasm is over. It is the long pull that counts in these ventures. But this much is certain—good opera is being produced in Boston and Sarah Caldwell deserves a world of credit for having overcome public inertia and indifference. Whatever the future may hold, every performance is that much to the good.

■ Meanwhile the Boston Symphony Orchestra has presented some noteworthy concerts. Sir John Barbirolli was guest conductor (Jan. 30-31) in expressive and impressive readings, notable for warmth and color of orchestral tone. The list included the first Boston hearing of Walton's not-too-original and somewhat empty "Partita for Orchestra" and Sir John's own tasteful arrangements from the Fitzwilliam collection which he calls "An Elizabethan Suite." Delius' "A Walk to the Paradise Garden" and the Brahms Second made up the balance of the fare. I was forced to miss the 15th pair, which brought Charles Munch back to his podium for the Weber "Oberon" Overture; the Berlioz "Royal Hunt and Storm"; the Piston Symphony No. 3; and the Tchaikovsky Violin Concerto with Henryk Szering the soloist. But I was very much present the following week for the Feb. 13-14 program, an unqualified success. A first performance anywhere of Martinu's "The Parables" disclosed an odd mixture of the inspired and banal. The composer's effects are sometimes obvious and overdrawn, but there is so much wholeheartedness about his work that one easily forgives him his sometimes ordinary mode of expression. Taken as a whole, the work is resourceful and imaginative and it certainly catches its hearers' approval. There was a wave of applause at the end with many "bravos." Eugene Istomin played splendidly in the Schumann Piano Concerto; the Schumann "Manfred" Overture with Roussel's catchy "Rapsodie Flamande" completed an exciting afternoon in which Mr. Munch was at his best as interpreter and sensitive accompanist.

■ The Civic Symphony of Boston is now in its 33rd year, serving its customary useful role under Paul Cherkassky's careful and devoted direction. Its opening concert introduced a most promising young Boston composer — Alan Kemler — whose "Introduction and Allegro" was chosen by a distinguished panel in a performance competition. This is a well-constructed, meaty work of considerable skill and inventiveness. We will look forward to other pieces by Mr. Kemler. Mr. Cherkassky also programmed the Schumann "Rhenish" Symphony and the Franck "Symphonic Variations" with Natalie Matovinovic the piano soloist.

In the recital field capacity audiences are the rule for the programs presented by Aaron Richmond on the Boston University Celebrity Series. The visitors have included Milstein, Rubinstein and Marian Anderson among many others. Rubinstein was at his top form and Milstein played with polished and artistic poise for the finest results.

JULES WOLFFERS

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

FEB 14 1959

Martinu Music in World Première

'The Parables' Conducted by Charles Munch

By Harold Rogers

Of all composers writing today, perhaps none more than Bohuslav Martinů "hears a different drummer," as Thoreau once said. For Martinů does not keep pace with his companions; he steps only to the music he hears, however measured, however far away. Thus we are not surprised to find him, more often than not, leading them all.

In "The Parables," given its world première yesterday afternoon by the Boston Symphony, we again note what we have learned before—that Martinů is not afraid to build on the past, yet in listening to his distant drum he devises timbres that strike the ear in novel ways. Only a true individualist can bring forth music of such original beauty.

* * *

Dedicated to Charles Munch, the movements are based on three modern parables—two by Antoine de Saint-Exupéry, the third by Georges Neveux. The first is "The Parable of a Sculpture":

"And the sculptor fixed the likeness of a face in clay. And you walked by and passed before his work and you glanced at the face and then walked on your way. And then it happened that you were not quite the same. . . ."

Here Martinů opens with the winds in various combinations, marvelously colored. There is a monumental sweep to the music (the sculpture, of course) and the violins enter and soar higher and higher to a scintillating climax. Then we again find the grand sweep of the opening theme (but changed, of course; we have seen the face and we are not quite the same).

* * *

The second is "The Parable of a Garden":

"And when I am in the garden, which with its fragrance is my own domain, I sit on a bench. I contemplate. . . . We go, my garden and I, from the flower to the fruit. But then on to the seed. And from the seed toward the flowering of the year to follow."

Here, too, Martinů is literal in his evocation of the scene, its aromatic moods, its serenity. But in his music we feel an active serenity, a stillness filled with life and thought. It is not an enchanted mood like that of Ravel's "Fairy Garden" from "Ma Mère l'Oye," though the listener might have difficulty in thinking of Martinů's garden without recalling Ravel's.

* * *

The third is "The Parable of a Labyrinth":

Theseus: Who are you?

Young Girl: I am called Ariadne. What are you called?

The parable then closes with these words:

"Behold Theseus, the man who had to vanquish the Minotaur. Behold him vanquished by a woman."

Martinů opens this movement with fanfares and drums (not distant drums, not these, for they belong to the town crier who tells Theseus that he is in the labyrinth). And then the music swirls into a romantic rhapsody as Theseus loses his heart.

There is a sturdy beauty throughout the work, for this music, though tonal, is strengthened by virile dissonance. The poetry, however, comes from another world. Dr. Munch's impassioned reading earned its share of the applause.

Martinů, who now lives in Switzerland, heard this performance via the Boston Symphony's second trans-Atlantic broadcast.

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The program this week is also graced in other ways—by the pianistic talents of Eugene Istomin, by Schumann's Overture to "Manfred" and his A minor Piano Concerto (with Mr. Istomin as soloist), and by Roussel's Rapsodie Flamande. The first half of the program was linked by the two Schumann works; the last by Martinů and Roussel, for Roussel was Martinů's teacher and close friend.

The Roussel Rapsodie is an attractive pastiche of Flemish tunes, radiantly exciting in yesterday's performance. And Mr. Istomin took his share of the laurels for a performance that gave us less insight than he has led us to expect of him, but which compensated in brilliance.

Camerata Concerts

VARIETY
NEW YORK, N.Y.
WEEKLY
MAR 4 1959

Boston

By Guy Livingston
(342 *Little Bldg; HAncock* 6-8386)

Sammy Davis Jr. pencilled in for June 22 date at Blinstrub's.

Mickey Alpert and Russell Patterson in to catch shows.

Tubby Boots back from tour of Miami niteries.

Eugene Istomin soloist with Boston Symphony concert last night (3) at Symphony Hall.

Roberta Sherwood played to cap auds at George Wein's Storyville in her first Hub stand.

Sam Richmond, g.m. Sack Theatres, off to Hollywood where he will visit studios and oo films.

Repertory, Boston, new endeavor in repertory, opened at the Wilbur Tuesday (3) with "Six Characters in Search of an Author."

"Lovely Star, Good Night," pre-Broadway tryout, arrived at the Shubert Monday (2), for two weeks.

Harvard's 111th Hasty Pudding show, "Busy Bodies," now in rehearsal for March 18 opening at H. P. Clubhouse, Cambridge.

The off-Broadway Irish Players SRO at the Little Opera House in "Playboy of the Western World," imported by Jerome Rosenfeld as a first in Boston.

Frances Langford in for press party at Statler-Hilton Firday (27) for her upcoming tv color spectacular "Frances Langford Presents" on NBC-TV March 15, and Hub American Legion ceremonies.

Morning Globe
BOSTON
Inde
Circ. 2

FEB 14 1959

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16 TI. a YR. 25,217
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Tubby Boots back from tour of Miami niteries.

Eugene Istomin soloist with Boston Symphony concert last night (3) at Symphony Hall.

Roberta Sherwood played to capauds at George Wein's Storyville in her first Hub stand.

Sam Richmond, g.m. Sack Theatres, off to Hollywood where he will visit studios and oo films.

Repertory, Boston, new endeavor in repertory, opened at the Wilbur Tuesday (3) with "Six Characters in Search of an Author."

"Lovely Star, Good Night," pre-Broadway tryout, arrived at the Shubert Monday (2), for two weeks.

Harvard's 111th Hasty Pudding show, "Busy Bodies," now in rehearsal for March 18 opening at H. P. Clubhouse, Cambridge.

The off-Broadway Irish Players SRO at the Little Opera House in "Playboy of the Western World," imported by Jerome Rosenfeld as a first in Boston.

Frances Langford in for press party at Statler-Hilton Firday (27) for her upcoming tv color spectacular "Frances Langford Presents" on NBC-TV March 15, and Hub American Legion ceremonies.

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

FEB 19 1959

MUSIC IN REVIEW

By GERALD A. BERLIN

ISTOMIN'S SCHUMANN AND MARTINU PREMIERE

A well-known virtuoso, Eugene Istomin by name, arrived in town last week to demonstrate his artistic prowess on a certain novelty by Robert Schumann known as thé Piano Concerto in A minor. The appearance of this concerto has been occurring once every three seasons since the work first began to grace Boston Symphony Orchestra performances in 1882. The present season is something of a red-feather Schumann Concerto year, for Van Cliburn used it to lead off with at two Pension Fund Concerts last October.

This kind of cataloguing may be dull, but it serves to raise once again the issues in last week's column: why, with a vast literature at their disposal, do artists and management feel compelled to run again and again through a restricted number of works? What end is served by an alchemy that converts gems into chestnuts? How many deathlessly beautiful Mozart piano concertos, for instance, are there which have been done here only thrice, or twice, or not at all? One answer to these strictures, of course, will be that a transcendent performance of one of these old masterpieces inevitably provides a tremendous experience. Ah, but the rejoiner comes swiftly: was there such a performance here? Certainly not. True, Mr. Istomin plays very expertly and straightforwardly, without fussiness or nonsense. But also without poetry. Add to this a dynamic range that extends from about forte to fortissimo, plus some pretty spotty orchestral accompaniment, and all in all the enterprise amounts to rather an unnecessary waste of musical resource.

A considerable measure of consolation, though, was to be found in a new work receiving its world premiere. This was Bohuslav Martinu's "The Parables," a three-movement piece completed last year and dedicated to Dr. Munch. The program notes indicate that "'The Parables' consist of a paragraph at the head of each movement, evidently intended as a sort of motto. The first two are taken from the posthumous work by Antoine de Saint-Exupery, Citadelle: the parable of a sculpture and the parable of a garden. The third is the parable of a labyrinth, and is taken from Le Voyage de Thesee by Georges Neveux. . ."

The short text of each parable is then set out. They offer on one listening little clue to the musical content. The piece is of large proportions, and though conservative enough rhythmically and harmonically, its form is not at first easily apprehended. Like most Martinu, it embraces a number of styles; here one finds snatches of rich Czech folk material, there almost Resphigi — like froth, and elsewhere highly percussion rhythmic acerbities. Its over-all effect was that of pervading mysteriousness, yet warmth. The new work was extremely well received by the audience.

The program opened with a crackling performance of Schumann's moving and rarely played "Manfred" Overture. This is music made to order for Dr. Munch's talents and he exploited the opportunity with distinction. The program, as only too many here do, closed with a work of Roussel. This was something yelept "Flemish Rhapsodie." It ought to have been kept tightly in storage till Pops, when the beer glasses would mercifully subdue it.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

FEB 14 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 16th program of the 78th season yesterday afternoon in Symphony Hall. Eugene Istomin, pianist, was the soloist. The program:

Overture to Byron's "Manfred"
Op. 115.................Schumann
Planoforte Concerto in A minor,
Op. 54.................Schumann
"The Parables"...............Martinu
Rapsodie Flamande, Op. 56.....Roussel

By ROBERT TAYLOR

Number 11 of the 20 Maxims of the French bon vivant, Brillat-Savarin, decrees that in eating one must proceed from the more substantial to the lighter dish. Yesterday's admirable concert by the Boston Symphony Orchestra seemed to follow the same directions. Although the "Manfred" Overture and the Schumann Concerto are not the most demanding items in the repertoire, they offered a greater challenge than the modern music, which ordinarily contributes the entree.

It was not that I failed to appreciate the world premiere of Bushuslav Martinu's "The Parables" or the revival of Roussel's "Rapsodie Flamande" after a lapse of two decades. Both contain aspects I found commendable. Compared to the vital exposition of Schumann's music in the first part of the program, however, they appeared rather innocuous and conventional, pleasant enough but lacking a sense of urgency.

Score Mystical

The Parables," dedicated by the Czech composer to Charles Munch, finds Martinu using a specifically programmatic structure falling into three sections. The first two, "Parables of a Sculpture" and "Parables of a Garden," are based on mottos from Saint-Euxpery's posthumous "Citadelle;" the third, "Parable [illegible] Labyrinth," is inspired by Georges Neveux's play, "The Voyage of Theseus," and conjures up a mental image akin to the Minotaur variations of Picasso.

The quotes are mystical and evocative and the score is, too. Its greatest virtue is, I think, its combination of inscerity and tradition. Martinu is enough of a craftsman to employ traditional polyphonic methods in a personally vivid manner. There are passages of magnificence in "The Parables," notably in the mysterious hush of woodwinds in the opening movement and the exalted expression of the brasses at the close.

Yet if tradition is the strength of the work, it is also its weakness. The harmonic fabric is complex, though not so complex that one is baffled. The scoring is apt without novel strokes. The total work flows in a broad and serene current, neither strikingly original nor in the mainstream of the past. Perhaps this accounts for the impression at first hearing that Martinu has pursued a safe middle way, carefully calculating his efforts, his colors, his rhythmic order, without committing himself to the more vulnerable position that a more distinct style would leave him in. One felt as though one were in the presence of Delius.

Eugene Istomin's return in Schumann's piano concerto in A minor was an event for the connossieur. Here was a performance that made no attempt to improve upon Schumann for the sake of virtuosity, and yet which carried a full measure of reflective poetry. Impassioned dimensions do not suit Schumann well; as a romantic his ardor is tempered by a feeling for proportion and form. Mr. Istomin's interpretation brought out this side of Schumann superbly. Technically the pianist's estate was formidable, for his articulation, his phrasing, his tone and his control represented a superior attainment. The dynamics of his Schumann, though, were ever more definitly, everything in context, nothing sentimentalized and as a result the A minor took on a perspective that realizes Schumann's ideas comprehensively. This was a distinguished and eminently satisfactory account of the master.

Strong Support

The eloquence of Mr. Istomin in the concerto received strong support from Dr. Munch and the orchestra; and in the preceding "Manfred" overture Charles Munch also imbued the unfamiliar score with the sweep and authority of first-rate Schumann playing. The structure was broad but with each detail exquisitely-wrought. Splendid in concept, the overture reveals a rare intellectual intensity too seldom encountered in the composer's interpreters.

Roussel's "Rapsodie Flamende," is an earthy and amusing meange of north European peasant hemes, and an excellent close o any program. (This afternoon was exceptionally well-balanced, even if the Schumann works inherently overshadowed the rest.) The work has a genuine sympathy for the folk elements that sustain it, and they are engagingly set forth, but in the end it proves to be simply an adept composer's straightforward approach o the soil. Roussel's ingenuity here isn't particularly memorable with the materials at his disposal.

Next week the orchestra will be on a tour of the East. Charles Munch returns for the weekend of February 27-28 to conduct Strauss's Symphonia Domestica, Berlioz's Overture to "Benvenuto Cellini," and Brahms's Serenade No. 1, in D major, Op. 11.

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

JAN 25 1959

CHARLES MUNCH

Munch To Lead Boston Orchestra In UofC Concert

STORRS (Special) — The Boston Symphony Orchestra, which helped launch the University of Connecticut Auditorium series four seasons ago, has been booked for a return engagement at the university Feb. 16 at 8:15 p.m.

Charles Munch, who was spelled last year by guest conductor Pierre Monteux, will be returning for his third performance at the UofC Auditorium.

Under Munch's tutelage, the Boston Symphony has revealed a surprising range of versatility. He has presented relatively few new works but the repertoire has emphasized music by American composers, showing Munch's keen interest in what this nation is producing in the art of music.

On the other hand, as a native of France, there is no denying that music of such composers as Berlioz, Debussy or Ravel have taken a prominent place on his programs. Among the classics, Munch has revived a number of works undeservedly neglected, demonstrating special affection for choral works.

According to Willard M. Sistare, UofC Auditorium manager, all seats for the Boston Symphony's performance have been sold out. However, Sistare noted that 50 standing-room-only tickets will go on sale at 7:30 p.m. the night of the concert.

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,225

JAN 24 1959

NICLE, CONN., SATURDAY, JANUARY 24, 1959

Boston Symphony Orchestra Plays At UConn Feb. 16

CHARLES MUNCH

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Szeryng Appears As Guest Violinist

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A native of Warsaw, Mr. Szeryng made his first public appearance in 1933 in his home town. During the same year, he gave concerts in Bucharest, Vienna and Paris.

Over the past quarter century, his career has spanned four continents and forty nations. His prodigious repertoire includes more than 36 violin concerti.

IN 1935, after a concert at the Royal Court in Sinaia in the presence of the Queen Mother Marie of Rumania, Szeryng was awarded the "Cultural Merit" decoration. Another highpoint in this career was his performance of the Beethoven Concerto under Bruno Walter in Warsaw. For three years prior to the outbreak of World War II, he devoted his time mostly to composing.

During the war, he played more than 300 concerts for Polish, American, British and Canadian troops. Twelve years ago, he moved to Mexico and is now a citizen and a leading cultural envoy of that nation.

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When Mr. Szeryng appears at Uconn, he will be accompanied by one of the world's greatest symphonies led by one of the world's top-flight conductors, Charles Munch. When he appears at Storrs, Mr. Munch will be conducting his orchestra in Connecticut for the first time this season.

Conn. Daily Campus 2/13/59

Sunday Herald
BRIDGEPORT, Conn.
Independent
Circ. 78,371

FEB 8 1959

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Musical America

11-1-58

Feb. 16 '59

Storrs, Conn.—The University of Connecticut Concert Series is offering five programs this season, to be given by the Philadelphia Orchestra; Guiomar Novaes, pianist; the Boston Symphony, with Henryk Szeryng as violin soloist; Jussi Bjoerling, tenor; and Marian Anderson, contralto.

A special-events series includes Bambi Linn and Rod Alexander, Erroll Garner, and Emlyn Williams.

A chamber-music series began with Julian Bream, guitarist, on Oct. 8, and includes also the Trio di Bolzano, the Philadelphia Orchestra Woodwind Ensemble in a workshop and concert, the Stuttgart Chamber Orchestra the Hollywood String Quartet, and Rampal and Veyron LaCroix.

Victor Borge, who presented a Victor Borge Scholarship Benefit Concert last season to an audience of 4,100, will make another appearance this season.

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,480

JAN 24 1959

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 103,521

FEB 9 1959

VIOLIN SOLOIST: Henryk Szeryng will be guest soloist with the Boston Symphony Orchestra at the University of Connecticut in Storrs Feb. 16. A native of Warsaw, Poland, the violinist made his American debut two years ago with the Portland (Ore.) Symphony. During a 25-year career he has played on four continents and in 40 nations. Charles Munch will conduct the orchestra.

200

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

JAN 25 1959

CHARLES MUNCH

Munch To Lead Boston Orchestra In UofC Concert

STORRS (Special) — The [illegible] Orchestra, [illegible] of [illegible] Auditorium series [illegible] booked [illegible] at the [illegible] p.m.

[illegible] spelled [illegible] guest conductor Pierre Monteux, will be returning for his third performance at the UofC Auditorium.

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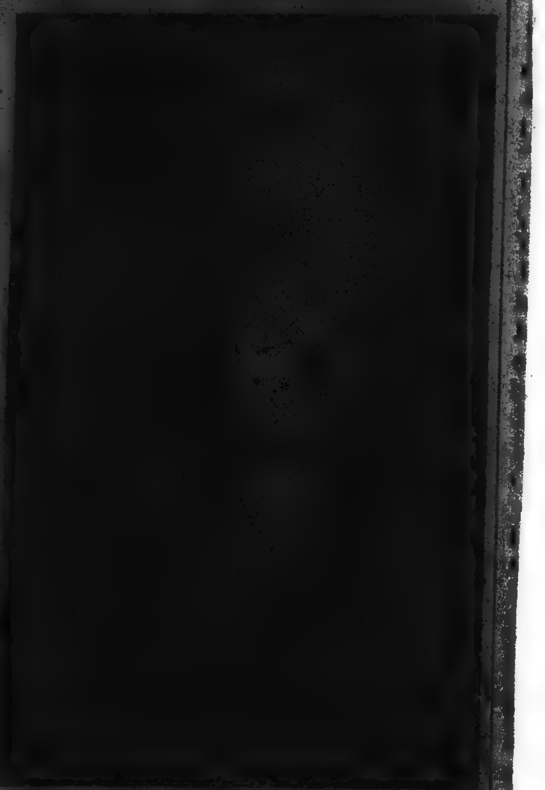
Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,225

JAN 24 1959

NICLE, CONN., SATURDAY, JANUARY 24, 1959

Boston Symphony Orchestra Plays At UConn Feb. 16



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Conn. Daily Campus 2/13/59

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11-1-58

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Press (e)
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Courant (m)
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Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,225

FEB 17 1959

Boston Symphony Presents Program At UC Auditorium

Monday night the Boston Symphony presented the third program of the current concert series at The University of Connecticut. Before a packed auditorium the program opened with von Weber's Overture to "Oberon."

Following a rather quiet and relaxed opening, the overture gained momentum, with the orchestra maintaining its clean and precise playing. The major work of the first half of the program was the Symphony No. 3 of Walter Piston, the American, and more specifically, New England composer. This work was completed in 1947 and was dedicated to the memory of Natalie Koussevitsky, and has, therefore, indirectly, a special connection with the Boston Symphony.

It is a fairly large work in its conception containing four clearly defined movements. Although not particularly difficult for the listener, it is, nevertheless, a work, which, rather than being immediately appealing to the heart, is more apt to intrigue the intellect of the musicologist. The orchestra gave a clear presentation of the Symphony, but only time will provide the perspective which audiences need to evaluate the composition.

It was in the second half of the program where the momentum of the concert really gathered force. The Tschaikowsky Violin Concerto with Henryk Szeryng as soloist was given a strong performance. This concerto, so popular at the present time, did not always find such approval with the public.

Leopold Auer, the famous violinist and teacher, to whom the work was dedicated, found it to be quite "unplayable" music, and refused to perform it, and it was only after the passing of some three years that the work was given its first performance in Vienna by Adolph Brodsky. The audience received it with mixed reactions, the hisses competing with the applause, and the critics were not at all friendly.

Tschaikowsky, however, lived to see his concerto triumph, and even Auer modified his original opinion, often performing and teaching the concerto to his pupils who are among some of the finest violinists performing today. The performance by Szeryng was given with a warm and rich tone and with much attention to detail.

The beautiful melody which opens the first movement is regrettably quickly dropped — perhaps great composers can afford such waste — to be replaced by a lyrical passage from the solo violin. The melodious subjects of the solo instrument are interspersed by some extremely difficult and fascinating technical obstacles through which the soloist must wend his way throughout the movement.

The beautiful slow movement contains some of Tschaikowsky's most appealing writing, and it was presented with a clarity and expression which added up to a fine performance. Following some lovely exchanges between the solo instrument and the woodwinds, a transition is reached which leads through some explosive orchestral statements directly into the final movement. Soon a veritable Russian dance ensues, which, although interspersed by a slower second theme, again gains its force and continues to a powerful conclusion of the work. Through all the concerto, Szeryng was in firm command, and he received a well earned ovation at the end.

As if to compete with the Philadelphia orchestra heard on the series earlier this season, the Boston Symphony also concluded its program with La Valse by Ravel. Here the orchestra gave an accounting of the virtuoso playing of which it is capable, and Charles Munch, the conductor, finished the program with an exciting orchestral display.

Music in Eastern Connecticut has received a great boon by the programs which have come to Storrs and still more are scheduled. The Hollywood String Quartet, one of the finest in the country, is to be presented next Monday in a program which should be a treat to all lovers of chamber music.

ENDS TONIGHT! "[illegible]" at 5:40 P. M. and [illegible] P. M.

STORRS, CONNECTICUT MONDAY, FEBRUARY 16, 1959 *Offices in Student Union B* Conn. Daily Campus No. 66

Boston Symphony Here Tonight; Szeryng Will Play Tchaikovsky

GUEST VIOLINIST Henry Szerying will perform the Concerto for violin and orchestra by Tchaikovsky tonight in the University Auditorium. He will be accompanied by the Boston Symphony with conductor Charles Munch. A Mexican, this is Mr. Szerying's first appearance at Uconn under the auspices of the Concert Series.

Campus Photo Copy)

The Boston Symphony with conductor Charles Munch will make its fifth annual appearance at the University of Connecticut tonight at 8:15 in the University Auditorium.

Featured tonight is solo violinist Henry Szeryng who will play the Tchaikovsky violin concerto.

The concert is sold out, however there will be 50 standing room on sale at $1 at 7 p.m. As of Friday there were 23 on the waiting list for tickets.

The Program
Weber—Overture to Oberon
Piston—Symphony No. 3
Tchaikovsky—Concerto for Violin and Orchestra
Henry Szeryng, soloist
Ravel—La Valse

The appearance of the Boston Symphony is a regular feature of the University sponsored Concert Series.

The symphony's history dates back to 1881 when Henry Lee Higginson of Boston gathered together the best musicians that he could obtain and a young German conductor, George Henschel, to lead them.

THE FIRST World War brought the end of an era. The Orchestra's owner bowed to inevitable change. The time of great fortunes and great individual benefations was passing. The Orchestra, in this country where music is not state supported, became what all orchestra had to be—a public trust, the property of the community it served.

Charles, Munch, when he came to the Orchestra in the autumn of 1949, was one of the most noted musicians in France and had been the conductor of four orchestras in Paris. Munch has been conductor ever since and has led the Boston Symphony in the regular winter season, and concert tours both at home and abroad.

Tonight's violin soloist was born in Warsaw near Chopin's house and begain piano lessons with his mother at the age of five and later switched to the violin. It was in 1928 that the great Huberman heard the child play the Mendelssohn concerto and insisted his parents send him to Berlin to study violin with Carl Fleisch.

In 1938, Szeryng made his first public appearances in Warsaw, Bucharest, Vienna and Paris.

IN 1935 AFTER a concert at the Royal Court in Sinaia in the presence of the Queen Mother Maria of Rumania, Szeryng was awarded the "Cultural Merit" decoration. The years 1936 to 1939 he devoted mostly to musical composition.

Since 1946 he has made his home in Mexico and is now a citizen of that country. The Mexican Ministry of Education has entrusted him a good-will mission of bringing Mexican music to all the countries he tours.

He has made repeated and extensive tours of Western Europe, North Africa, Israel, Angola, Mozambique, Indonesia, Canada and Central and South America.

SZERYNG made his American orchestral debut in January of 1957 with the Portland Symphony of Oregon then played with the Cleveland Orchestra under George Szwell in Cleveland and New York.

A friend of such artistss as Artur Rubinstein, Jacques Thibaud, Yehudi Menuhin and George Szell, Henryk Szernyg is a world-wide traveller, an enthusiastic interpreter of contemporary music and a true connoissure of different cultures. He believes in music as a means to promote better understanding, fraternity and mutual confidence between nations.

Further concerts in the University sponsored series include Jussi Bjoerling, tenor, in March and Manay Anderson, contralto in April. Tickets for these concerts are still on sale at the Auditorium Box Office.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

FEB 17 1959

Munch Conducts

Boston Symphony in UConn Program

By DANIEL W. GOTTLIEB

Storrs — The University of Connecticut concert series continued Monday night with a program by the Boston Symphony Orchestra under the baton of Charles Munch. Henryk Szerying, violinist, was guest soloist.

Mr. Munch gave the large audience which filled the huge university auditorium a rather stock program, with the exception of Walter Piston's Third Symphony. By the orchestra's own standards in the past, the playing did not breathe much excitement into the dusty scores of Weber's "Oberon" overture and Tchaikovsky's Violin Concerto. Mr. Szeryng's excellent performance was the high point of the evening.

* * *

IT WOULD BE difficult with as fine-sounding an orchestra as the Boston, not to make some parts of the stirring Weber overture exciting, but Mr. Munch seemed content to let the orchestra go instead of building and conserving its forces for the climaxes.

The first two movements of the Piston Symphony kept this listener intrigued, but other than the flashy ending of the final Allegro the final pair of movements were plain boring.

After intermission, Mr. Szeryng awakened interest with the first warm, firm and polished notes from his violin. He was in command of his instrument at all times. One searches to remember a rendering of this work that was more carefully turned.

* * *

UNFORTUNATELY the soloist and Mr. Munch seemed at odds on tempo at times, with the latter pushing things a bit faster than Mr. Szeryng wished. The resultant uneasiness kept the music from soaring, except where the violin takes over completely or almost completely.

Mr. Szeryng and the orchestra received warm applause, however, bringing soloist and Mr. Munch from the wings several times. Due to the lateness of the hour, the final number Ravel's "La Valse," was missed.

Herald (e)
MANCHESTER, Conn.
Republican
Circ. 12,104

FEB 17 1959

Symphony Hit At University

By PHILIP TREGGOR

From the moment the three huge, express busses roared onto campus in late afternoon, the greater Storrs community prepared itself for a gala evening concert by the Boston Symphony Orchestra.

Led by Charles Munch, the famous orchestra appeared last night in the University of Connecticut auditorium as part of the regular concert series.

Good weather encouraged a large attendance for the event, and the hall was filled to capacity.

The program consisted of Weber's Overture to "Oberon"; Walter Piston's Symphony No. 3; Ravel's La Valse. Featured as soloist with the orchestra was Henryk Szeryng, violinist, who played the popular Tschiakowski concerto.

Had Fun Playing It

The concert got off to a rousing start with the Weber overture. Done in a festive spirit of fun, it was hard to decide who was enjoying the playing more. Conductor Munch or the boys in the orchestra. It is a continuing source of wonderment that any orchestra can still have fun with such an oft-played, old war horse as the Oberon overture.

The Piston symphony is a solidly built work by a thoroughly experienced and skillful composer. The second movement is an honest-to-goodness, old fashioned scherzo, the kind Beethoven is famous for having invented. Its bouncing rhythmic drive was highly exciting. The slow movement seemed at times a bit heavy handed and overly powerful. The work closed with a resounding allegro brilliantly played.

Praises Violinist

Henryk Szeryng is an extraordinarily fine violinist. This Polish born musician has a flawless technique which he used to great advantage in the difficult concerto. It is a most fortunate thing that the Boston orchestra is appearing with this fine musician. They go well together.

If one doesn't hear it more than once or twice a season, La Valse can be an exciting experience. Full of rich and varied color, this virtuoso piece sweeps along with abandon. Charles Munch, in unusually fine form last evening, outdid himself in building climax after climax which left the audience, the orchestra, and himself completely enervated.

Day (e)
NEW LONDON, Conn.
Independent Republican
Circ. 25,465

FEB 12 1959

Boston Symphony To Present Szeryng

Henryk Szeryng, Polish-born violinist who is being introduced to American audiences in a cancert series by the Boston Symphony Orchestra, will appear next Tuesday at Palmer Auditorium when the orchestra makes its annual visit here.

Szeryng will play Tchaikovsky's Concerto in D Minor, Op. 35, in appearances in Boston, New York, Washington and this city. The orchestra will be under the direction of Charles Munch.

The program is as follows:

Weber — Oberon Overture.

Tchaikovsky — Concerto in D Minor for violin, Op. 35. Soloist, Henryk Szeryng.

Intermission.

Piston — Symphony No. 3.

Ravel — Choreographic Poem, "La Valse".

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,225

FEB 10 1959

Henryk Szeryng Guest Soloist With Symphony

STORRS — Henryk Szeryng, one of the world's great violinists, will be guest soloist with the Boston Symphony Orchestra when it appears in The University of Connecticut Auditorium Monday, Feb. 16 at 8:15 p.m.

A native of Warsaw, Szeryng made his first public appearance in 1933 in his home town. During the same year, he gave concerts in Bucharest, Vienna and Paris.

Over the past quarter century, his career has spanned four continents and 40 nations. His prodigious repertoire includes more than 36 violin concerti.

In 1935, after a concert at the Royal Court in Sinaia in the presence of the Queen Mother Marie of Rumania, Szeryng was awarded the "Cultural Merit" decoration. Another highpoint in this career was his performance of the Beethoven Concerto under Bruno Walter in Warsaw. For three years prior to the outbreak of World War II he devoted his time mostly to composing.

During the war, he played more than 300 concerts for Polish, American, Bristish and Canadia troops. Twelve years ago, he moved to Mexico and is now a citizen and a leading cultural envoy of that nation.

In 1955, he was awarded the coveted "Grand Prix du Disque" for his recordings of three Bach Sonatas and three Partitas for violin alone. Szeryng made his American orchestral debut two years ago with the Portland, Ore. Sympthony. Since then he has played with the Cleveland Orchestra under Dr. George Szell in Cleveland and New York.

When Szeryng appears at UConn, he will be accompanied by one of the world's greatest symphonies led by one of the world's top-flight conductors, Charles Munch. When he appears at Storrs, Munch will be conducting his orchestra in Connecticut for the first time this season.

NEW YORKER
NEW YORK, N.Y.
SAT. 420,242

FEB 28 1959

IT often occurs to me that the standards we demand of our performing artists nowadays are far higher than those we demand of our composers—a point that was illustrated at last Wednesday night's concert by the Boston Symphony, in Carnegie Hall. Mr. Walter Piston, of Harvard, certainly ranks as one of our most distinguished academicians in the field of musical composition. He is also a dignified, patriarchal-looking man, practically type-cast for the role of a great composer, and c Wednesday he took his bows from t stage, following Charles Munch's reading of his Third Symphony, amid quite a flurry of applause. I am afraid, however, that, unlike the rest of the audience, I found this symphony a terribly tedious affair, containing scarcely anything that I would call a musical idea, and stretching interminably through acres of notes that appeared to me to have no purpose whatever. It is true that its faster movements are more agreeable than its slower ones—perhaps because they contain more rhythmic jumping around and are over more quickly. But to my mind the work as a whole is simply a particularly protracted example of what I have called "foundation music"—music, that is, with no other function than fulfilling the obligations of a grant-in-aid.

It was a distinct relief when Mr. Munch and his admirable orchestra turned, afterward, to the Tchaikovsky Violin Concerto—not so much because I have any overwhelming interest in this genial showpiece as because the soloist, a Polish virtuoso named Henryk Szeryng, turned out to be a violinist of deep refinement and outstanding technical ability. Mr. Szeryng does not have an especially large tone, but what tone he has is sweet and exquisitely modulated. His left hand, moreover, is one of the most fleet and accurate left hands to be found among contemporary violinists anywhere, and he has flawless taste in the interpretation of at least this type of violin music. I should like very much to hear him tackle a soberer and more profound composition than the Tchaikovsky concerto, since I suspect that his sensitive artistry would shine as beautifully in Mozart or Beethoven. But his performance the other evening was satisfying enough. I have rarely heard this concerto (which is one of the most taxing of all violin pieces, from the purely mechanical standpoint) played with comparable grace and delicacy. A few slightly flat harmonics in the cadenza of the first movement were due not to any shortcomings on Mr. Szeryng's part but to the fact that his E string slipped a little.

—WINTHROP SARGEANT

Agraci

Henryk Szeryng

Szeryng Plays Tchaikovsky With Boston Symphony

Boston Symphony, Charles Munch, conductor. Henryk Szeryng, violinist. Carnegie Hall, Feb. 18:

Overture to "Oberon"	Weber
Symphony No. 3	Piston
Violin Concerto in D major	Tchaikovsky
"La Valse"	Ravel

Henryk Szeryng, the Polish-born violinist who travels with a Mexican passport, is a worthy preserver of his original country's violin school; but although he maintains a tradition that was set by a Wieniawski, and carried on by a Hubermann and a Kochanski, he has a distinct profile of his own. His approach to the music reflects deep thought and maturity, his technique is safe and sound, and he has enough temperament to deliver his ideas across the footlights. Mr. Szeryng is essentially a lyric violinist (a strong trait of the Polish school), but he is no salon fiddler. His tone is enticing in its slender purity, his phrasing a bowed delight, and his dynamic ranges can produce one of the fleeciest pianissimos in the business. Thus Mr. Szeryng's Tchaikovsky was very aristocratic, delicate, romantic, and immensely beautiful.

Walter Piston's Symphony No. 3 aroused the audience to considerable enthusiasm, which the composer was at hand to acknowledge. The work, with its melancholic andantino, swift, percussive allegro, serene string cantilena in the Adagio, and joyous, rhythmically accentuated Finale is indeed a very grateful orchestra piece, and it is a pity not to hear it more often in our concert halls. It is deftly orchestrated, harmonically and rhythmically stimulating, has character and substance, and yet offends no one. Of how many works by contemporary composers can this be said today?

Musical America
Mar., 1959

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—J. F. S.

NEW YORK, N.Y.
POST
D. 338,549 S. 259,355

FEB 19 1959

Boston Symphony Plays With Szeryng As Soloist

By HENRY BECKETT

The Boston Symphony Orchestra, led by Charles Munch, with the violinist, Henryk Szeryng, as soloist, played on a high level in Carnegie Hall last night and the program had interest and variety.

First the superb orchestra enchanted a capacity audience with Weber's Overture to "Oberon," then disillusioned it with Piston's Third Symphony.

Next Szeryng, who may be described as a Polish musical missionary from Mexico, tried valiantly to cope with Boston sonority in an uncertain yet warmly received rendition of the Tchaikovsky concerto.

The concert ended with a blazing performance of Ravel's neurotically sensuous "La Valse." Munch conducted as if enamoured of this fascinating product of the aftermath of World War I.

Szeryng, playing for allied armed forces in World War II, is now a citizen of Mexico and on a continental tour is introducing Mexican music into his programs for the Mexican Ministry of Education. Born in Warsaw, a facile player since childhood, and with such an engaging manner that he is likely to be well received wherever he goes, Szeryng remains undeveloped as an artist.

When white-haired Walter Piston the composer was brought on stage by the conductor, after his symphony was played, a woman of the same age was heard murmuring, "He's old enough to know better." But Piston, teaching a rising generation at Harvard, need not worry about the censure of aging audiences such as attend concerts. He is busy conditioning youth to like what may be anathema to folk brought up on romance in sound.

Let them, these old fogies, sneer that he is the product of early influences in Boston, when he was an elevated railroad draftsman with an office hard by rushing trains. Let them bridle when it is said that his is the music of New England and retort that it must be the New England of pizza pie at roadside stands, of the textile industry and un-American activity in a percussion shop.

He need only remember the now obsolete cry, "Exit in case of Brahms" and Hanslick's bitter attack on the popular Tchaikovsky concerto played last night.

NEW YORK, N.Y.
TIMES
D. 633,106 S. 1 201,134

FEB 19 1959

Music: Piston's Third

Munch Is Conductor of Boston Symphony

By HOWARD TAUBMAN

WALTER PISTON is an American composer who gets his share of second and third performances as well as premières. This is not a matter of politics or good luck. His music recommends itself to performers and audience by its proportion, good taste and accessibility.

He has had an especially happy relationship with the Boston Symphony Orchestra. As a New Englander he has lived and work close to this ensemble and has written some of his important pieces for it. The Third Symphony was composed on commission of the Koussevitzky Music Foundation and introduced by the Bostonians when Serge Koussevitzky was the conductor. Charles Munch brought it back to Carnegie Hall last night.

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The Third, which won the Pulitzer Prize in 1948, is one of Mr. Piston's sturdiest scores. In his later symphonies his mood has been more subdued, but in this score there is driving energy. The slow movements have the breadth and elevation one expects of this composer, but even here there is a sense of strength and affirmation. As for two allegros, they are exuberantly alive.

Mr. Piston may not be a composed for the ages. But he does not write to please any coterie, and there is usually substance in what he does. The level of his achievement is always to be respected, and in the Third Symphony it is impressive.

Mr. Munch led the Boston Symphony in a spacious, large-voiced performance. The slow movements, particularly the adagio, unfolded with generosity of feeling; the orchestra's vital string section did admirable work. The bright divisions went with rhythmic vivacity and balanced sonorities.

Henryk Szeryng, Polish-born violinist, who has been a citizen of Mexico since 1946, gave an authoritative performance of the Tchaikovsky Violin Concerto. His tone is silky and his style refined. His is not the opulent, throbbing approach to Tchaikovsky. But he sings the familiar melodies with appropriate sentiment, and he has the technical equipment for the brilliant passages.

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Mr. Munch led the orchestra in vigorous, full-throated support of the soloist. Apparently refreshed by a mid-season vacation, the conductor has returned to his post with a new keenness, and the orchestra's playing reflected it all evening.

SOLOIST: Henryk Szeryng, violinist, who performed with Boston Symphony Orchestra at Carnegie Hall.

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. Henryk Szeryng, violinist. At Carnegie Hall.

Overture to Oberon	Weber
Violin Concerto	Tchaikovsky
Symphony No. 3	Piston
La Valse	Ravel

Agraci

WITH THE BOSTON— Henryk Szeryng, violinist, appears here on Wednesday.

Times 2/15/59

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 52

FEB 19 1959

Munch L
In Piston

OSTON SYMPHONY
RCHESTRA
RNEGIE HALL
Conductor, Charles Munch; vi
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mphony No. 3
olin Concerto in D major
Valse, Choreographic Poem

By Jay S. Har

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NEW YORKER
NEW YORK, N.Y.
SAT. 420,242

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Musical America
Mar., 1959

NEW YORK, N.Y.
TIMES
D. 633.106 S. 1.201,134

FEB 19 1959

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By HOWARD TAUBMAN

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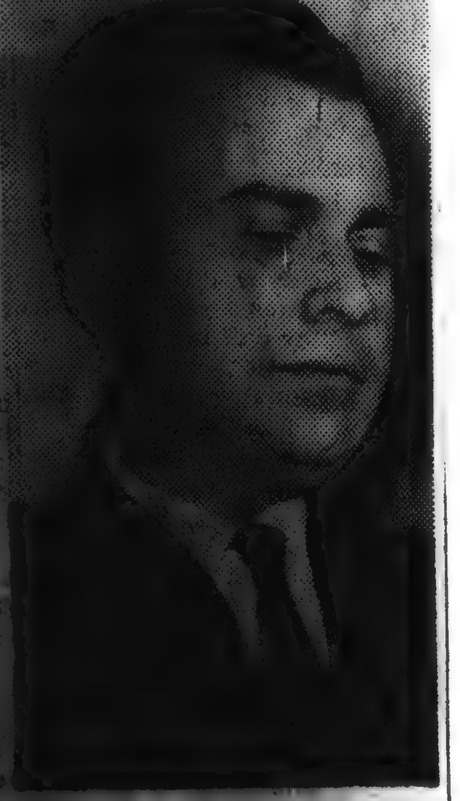

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The Program

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Overture to Oberon .... Weber
Violin Concerto .... Tchaikovsky
Symphony No. 3 .... Piston
La Valse .... Ravel

NEW YORK, N.Y.
POST
D. 338,549 S. 259,355

FEB 19 1959

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Agraci

WITH THE BOSTON—Henryk Szeryng, violinist, appears here on Wednesday.

Times 5/15/5

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326 478 S 529 715
959

Munch Leads Bostonians In Piston Symphony No. 3

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Conductor, Charles Munch; soloist, Henryk Szeryng, violinist. The program:

Overture to "Oberon" .... Weber
Symphony No. 3 .... Piston
Violin Concerto in D major, Op. 35. .... Tchaikovsky
La Valse, Choreographic Poem .... Ravel

By Jay S. Harrison

Walter Piston's Symphony No. 3, a Pulitzer Prize winner, was last heard here in 1949, a statistic that comes as something of a surprise since the piece is a natural repertory number. Further, it is the kind of work that fits on any program, as its presence adds the intellectual distinction of contemporary music without, at the same time, shredding the sensibilities of money-paying subscribers. In this regard it is rather like most of Piston's scores: an unquestionable product of its era though neither aggressive nor vinegar-like in its technical orientation.

At last night's Boston Symphony concert under Charles Munch at Carnegie Hall the Third Symphony was finally replayed and very much captured the large audience come to hear it. There is no earthly reason why it should not. It is the kind of piece in which any composer might take pride, for it has power, sentiment, ingenuity. Its development procedures are everywhere handsome and its tunes have a snap and a stride. A bit neutral in color, it is none the less a model of orthodoxy in its scoring and there is never a hint of insistence on instrumental virtuosity sheerly for its own sake.

Thus it cannot fail to please, indeed even goes so far as to open and close in C major. Its four movements (and the diatonic inspirations that guide them) make choice listening for the professional and cannot conceivably affront the layman. For it is in the nature of Mr. Piston's Third that it speaks with an honesty and candor that quite brushes aside any reservations one might hold against it.

The remaining major work of the evening, Tchaikovsky's Violin Concerto, was played by Henryk Szeryng in a no-nonsense, non-hysterical manner. Not, however, that it was dull, for Mr. Szeryng is an intense young man whose intensities were so appropriately applied that they never once made the piece seem outlandish. It is simply that the violinist, if I read him right, feels that excessive reserve is as misplaced in Tchaikovsky as belly laughs in "Lear." He gave the work heartily and with luxuriant warmth.

Mr. Szeryng is not, on the other hand, a bow-and-finger dynamo nor a fire-eating virtuoso—some flat double-stops were enough to indicate that. But there is poetry in him and the grace that gives shape to a curve. Color he possesses, too, and in abundance, for which reason his Tchaikovsky shimmered as it soared.

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571,024 S. 819,002
FEB 19 1959

AT CARNEGIE HALL

Boston Group Performs Well

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony provided two distinctive and quite contrasted pleasures at Carnegie Hall last night.

Walter Piston made possible the first: A rehearing of his Third Symphony. Henryk Szeryng created the second: An exhilarating performance of the Tchaikovsky violin concerto.

A decade after its first performance, the Piston shows how substantial his music making is. The work wears well; it has even improved with age, possibly because its stylistic strength can be more fully appreciated today.

A certain amount of churning, arid counterpoint deadens its effectiveness, and the listener's desire to be caught up in a salient theme persists.

Nevertheless the slow movements have atmosphere and the fast ones vitality. Piston's craftsmanship pays off in the finale where the motor-element and march-like theme flower out in a brilliant conclusion.

Szeryng dispatched the Tchaikovsky with aplomb and infectious virtuosity. His playing was beautifully clean-cut, especially in the finale. He draws a firm, rich tone, reveals ryhthmical incisiveness, and spins a seductive, serenade-like cantilena.

The audience responded warmly to his performance.

Weber Overture

To set a frame work for these works Munch opened the concert with Weber's overture to "Oberon" and closed it with Ravel's "La Valse." A rousing performance of each favored the latter rather than the former.

Too slow a beginning and too much whipping up the fast sections resulted in exaggerated contrast. An incandescent interpretation of the Ravel, however, brought the concert to one of those memorable culminating moments.

Munch helped greatly in illuminating the Piston. His direction established mood especially in the Adagio and carried the final to virtuoso heights. Piston was present to receive the audience's hearty endorsement.

Moments of impetuosity marred the orchestral part of the Tchaikovsky as they are wont to do when Munch insists on driving his musicians. Their response to him, however, is a tribute to their virtuosity.

MUSICAL COURIER
NEW YORK, N.Y.
18 TI. a YR. 25,217
APR 1959

CARNEGIE HALL

New York Philharmonic, Leonard Bernstein, conducting, **Gary Graffman,** pianist, Feb. 15, A—The Philharmonic, with Bernstein conducting, presented its 5,924th concert. The guest solo artist was Gary Graffman, pianist, who was heard in the Tchaikovsky Concerto in B flat minor. Other works on the program were Walter Piston's Concerto for Orchestra, and the well-known "Scheherazade," Symphonic Suite, Op. 35 of Rimsky-Korsakoff.

Mr. Graffman's performance of the Tchaikovsky Concerto was a magnificent one, virile in its pianistic intensity at the dramatic moments, and equally calm and serene with a quiet, singing tone of fluency and beauty wherever the score demanded. Supplementing the expressiveness of the pianist's presentation, the orchestra under Mr. Bernstein's able direction, made for the soloist a framework of integrated loveliness.

The orchestral offerings of the Piston Concerto, and Rimsky-Korsakoff's colorful and tuneful "Scheherazade" were duly impressive. In the latter, John Corigliano played the incidental violin solo with commendable artistry, tonal clarity and sweetness. L. C.

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The evening opened with Mozart's C Major Concerto, K. 503, one of the greatest and least played of the master's 27 compositions in this form. Although he approached it studiously and even reverently, Mr. Cliburn did not seem to be completely at home with this work; a lack of rhythmic vitality, elegance of tone and phrasing produced disappointing results. But with Schumann Concerto, he displayed his great gift for making the piano "sing" its melodies in a warm, expressively shaded line, and reached satisfying and powerful climaxes without resort to pounding or empty display.

After intermission, the young artist returned to play the Prokofieff Piano Concerto No. 3 in C major. A thoroughly exciting performance. Both Mr. Cliburn and Mr. Bernstein seemed to find the work especially congenial, and collaborated smoothly in a reading of clarity and vitality. The audience remained on its feet to cheer until raised house-lights showed that the evening was at an end. J. G. B.

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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 190,726
FEB 19 1959

Music

Spirited Violinist, Conductor

By LOUIS BIANCOLLI.

Having accommodated several other major orchestras this month, Carnegie Hall played host to the Boston Symphony and its dynamic conductor Charles Muench, last night.

For their part, the Bostonians had as guest on this occasion the Polish-born violinist, Henryk Szeryng, who showed astonishing progress since his New York debut with the Cleveland Orchestra two years ago in the same hall.

Besides featuring the impressive return of Mr. Szeryng, now a Mexican citizen, Mr. Muench highlighted the Third Symphony of Walter Piston, the Harvard professor so nobly honored by our own Leonard Bernstein and the Philharmonic last week.

Gains in Poise.

Mr. Szeryng seemed much more poised and confident in the Tschaikowsky concerto than he did at his earlier appearance. The tone and technique were strong and reassuring — and there was exhilarating sweep to the reading.

One was prepared to report the performance as just one more Tschaikowsky hearing in a season of many. But Mr. Szerying's had a flavor of its own, part personal, part classical—a transparent design, yet warm and eager, too.

Mr. Piston's Pulitzer Prize-winning symphony holds up smartly after a decade of public hearings. Its second movement is quite a frolic, for my money, worth the rest of the symphony put together.

Rhythmic Creed.

In that movement Mr. Piston gives us his rhythmic creed in a nutshell, and a very rousing and cheering one it is. Why don't orchestras sometimes play these outstanding movements alone?

Like Mr. Bernstein, Mr. Muench is obviously sold on the merits of Walter Piston. He is brisk relief from the weightier prophets of gloom.

Both there and in the Tschaikowsky concerto the orchestra gave off that well-nigh visible luster for which it is famous, and there were also Weber's "Oberon" overture and Ravel's "La Valse" to attest its high standing—and Mr. Muench's.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715

FEB 19 1959

Munch Leads Bostonians In Piston Symphony No. 3

BOSTON SYMPHONY ORCHESTRA

CARNEGIE HALL

Conductor, Charles Munch; soloist, Henryk Szeryng, violinist. The program:
Overture to "Oberon" .... Weber
Symphony No. 3 .... Piston
Violin Concerto in D major, Op. 35 .... Tchaikovsky
La Valse, Choreographic Poem .... Ravel

By Jay S. Harrison

Walter Piston's Symphony No. 3, a Pulitzer Prize winner, was last heard here in 1949, a statistic that comes as something of a surprise since the piece is a natural repertory number. Further, it is the kind of work that fits on any program, as its presence adds the intellectual distinction of contemporary music without, at the same time, shredding the sensibilities of money-paying subscribers. In this regard it is rather like most of Piston's scores: an unquestionable product of its era though neither aggressive nor vinegar-like in its technical orientation.

At last night's Boston Symphony concert under Charles Munch at Carnegie Hall the Third Symphony was finally replayed and very much captured the large audience come to hear it. There is no earthly reason why it should not. It is the kind of piece in which any composer might take pride, for it has power, sentiment, ingenuity. Its development procedures are everywhere handsome and its tunes have a snap and a stride. A bit neutral in color, it is none the less a model of orthodoxy in its scoring and there is never a hint of insistence on instrumental virtuosity sheerly for its own sake.

Thus it cannot fail to please, indeed even goes so far as to open and close in C major. Its four movements (and the diatonic inspirations that guide them) make choice listening for the professional and cannot conceivably affront the layman. For it is in the nature of Mr. Piston's Third that it speaks with an honesty and candor that quite brushes aside any reservations one might hold against it.

The remaining major work of the evening, Tchaikovsky's Violin Concerto, was played by Henryk Szeryng in a no-nonsense, non-hysterical manner. Not, however, that it was dull, for Mr. Szeryng is an intense young man whose intensities were so appropriately applied that they never once made the piece seem outlandish. It is simply that the violinist, if I read him right, feels that excessive reserve is as misplaced in Tchaikovsky as belly laughs in "Lear." He gave the work heartily and with luxuriant warmth.

Mr. Szeryng is not, on the other hand, a bow-and-finger dynamo nor a fire-eating virtuoso—some flat double-stops were enough to indicate that. But there is poetry in him and the grace that gives shape to a curve. Color he possesses, too, and in abundance, for which reason his Tchaikovsky shimmered as it soared.

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571,024 S. 818,002
FEB 19 1959

AT CARNEGIE HALL

Boston Group Performs Well

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony provided two distinctive and quite contrasted pleasures at Carnegie Hall last night.

Walter Piston made possible the first: A rehearing of his Third Symphony. Henryk Szeryng created the second: An exhilarating performance of the Tchaikovsky violin concerto.

A decade after its first performance, the Piston shows how substantial his music making is. The work wears well; it has even improved with age, possibly because its stylistic strength can be more fully appreciated today.

A certain amount of churning, arid counterpoint deadens its effectiveness, and the listener's desire to be caught up in a salient theme persists.

Nevertheless the slow movements have atmosphere and the fast ones vitality. Piston's craftsmanship pays off in the finale where the motor-element and march-like theme flower out in a brilliant conclusion.

Szeryng dispatched the Tchaikovsky with aplomb and infectious virtuosity. His playing was beautifully clean-cut, especially in the finale. He draws a firm, rich tone, reveals ryhthmical incisiveness, and spins a seductive, serenade-like cantilena.

The audience responded warmly to his performance.

Weber Overture

To set a frame work for these works Munch opened the concert with Weber's overture to "Oberon" and closed it with Ravel's "La Valse." A rousing performance of each favored the latter rather than the former.

Too slow a beginning and too much whipping up the fast sections resulted in exaggerated contrast. An incandescent interpretation of the Ravel, however, brought the concert to one of those memorable culminating moments.

Munch helped greatly in illuminating the Piston. His direction established mood especially in the Adagio and carried the final to virtuoso heights. Piston was present to receive the audience's hearty endorsement.

Moments of impetuosity marred the orchestral part of the Tchaikovsky as they are wont to do when Munch insists on driving his musicians. Their response to him, however, is a tribute to their virtuosity.

MUSICAL COURIER
NEW YORK, N.Y.
18 TI. a YR. 25,217
APR 1959

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WORLD-TELEGRAM & SUN
D. 454,137 S. 190,726
FEB 19 1959

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PHILADELPHIA, PA.
BULLETIN
D. 707,405 S. 754,256
FEB 20 1959

Boston Symphony, Istomin Star on Forum Program

By MAX de SCHAUENSEE

Presented by the Philadelphia Forum, the Boston Symphony and its brilliant conductor, Charles Munch, made its annual appearance at the Academy of Music last night.

A large gathering despite frigid, windy weather was on hand to hear an excellent program performed in distinguished manner.

Interest naturally enough centered in Mr. Munch's dynamic platform manner and the equally dynamic results. Also present was Eugene Istomin, a pianist who is a favorite in Philadelphia. And, lest we forget, an important contemporary American work was given a thrilling performance—Walter Piston's Symphony No. 3.

Composed in 1947, this American symphony is a fascinating and trenchant work. It gained its composer the Pulitzer Prize for musical composition in 1948, and well it might.

The first two movements are short and to the point—the first, quite emotional in a romantic-dramatic manner, building to fervent climaxes; the second, very mercurial, alive, and engaging with a sudden surprise ending. The adagio is about the length of the two preceding movements combined and is bleak and dolorous, quasi-Russian in mood. The last movement is march-like and vigorous. Let us hope that Philadelphia hears it soon again; it would indeed be worthwhile.

Mr. Istomin's tone rang out very beautiful and bell-like in the Beethoven Piano Concerto No. 4. Both he and the conductor fashioned a performance of great clarity and elegance which at no time neglected the work's romantic qualities.

Mr. Munch is a conductor who gets right down to business. He goes straight to the heart of a work and he has a superbly trained instrument at his disposal. There were times when he seemed almost a little matter-of-fact in his style. His playing of the opening Overture to Weber's "Oberon" and the closing "La Valse" of Ravel were fine examples of his fervent, unhindered style.

PHILADELPHIA, PA.
BULLETIN
D. 707,405 S. 754,256
FEB 15 1959

Boston, Stuttgart Orchestras Play Here; Ballet on Friday

By MAX de SCHAUENSEE

WITH THE Philadelphia Orchestra still on its Southern swing-around, it is pleasant for lovers of symphonic music to realize that the famed Boston Symphony Orchestra, and its distinguished conductor, Charles Munch, will present a concert at the Academy of Music, this Thursday evening.

This annual event to which so many Philadelphians look forward, is offered as one of the season's items by the Philadelphia Forum.

In addition to Mr. Munch and his forces, the evening also brings us a soloist in the person of the noted American pianist, Eugene Istomin. Mr. Istomin will be heard in Beethoven's Concerto No. 4 in G Major, one of the most rewarding as well as one of the most demanding of all piano concerti.

The balance of the program finds the adventurous Mr. Munch presenting Walter Piston's Symphony No. 3, one of the important compositions of the modern American scene. The Overture to Weber's "Oberon," and Ravel's dynamic "La Valse" will round out what looks like an attractive evening by the exciting Bostonians.

The Boston Symphony from its earliest days (it was founded by Colonel Henry Lee Higginson in 1881) has always been an inspiration to contemporary composers. This has held true no matter who was the conductor — the pioneer Georg Henschel, Arthur Nikisch, Emil Paur, Karl Muck (of World War I fame), Henri Rabaud, Pierre Monteux, and Serge Koussevitzky, who held the post for 25 years, and, currently, Charles Munch.

Koussevitzky, particularly, gave encouragement to such Americans as Aaron Copland, Roy Harris, William Schuman, and others.

Munch, who succeeded him, has carried on the good work. At the time that he came to

Continued on Page 10, Col. 2

BALLET STARS Alicia Alonso and Igor Youskevitch perform pas de deux in both "Swan Lake" and "Don Quixote" in Civic Ballet program at Academy of Music, Friday night.

PHILADELPHIA, PA.
NEWS
D. 191,666 S. 140,871
SAT. 142,098
FEB 14 1959

CHARLES MUNCH, noted conductor of the Boston Symphony Orchestra, will bring the New England orchestra here Thursday for its annual concert. Concert, at the Academy of Music, is under the auspices of the Philadelphia Forum, a division of the Philadelphia Inquirer Charities, Inc. Eugene Istomin, pianist, will be soloist.

Phila. Inquirer
Feb. 20 1959

At the Academy

Istomin Joins Boston Players In Beethoven

By EDWIN H. SCHLOSS

The Philadelphia Inquirer Charities, Inc., through the Philadelphia Forum, presented the Boston Symphony Orchestra in a concert at the Academy of Music last night.

The visitors were under the baton of Charles Munch, who has been the Bostonians' distinguished conductor for the past decade. Soloist of the evening was the brilliant young American pianist, Eugene Istomin, playing the Beethoven Fourth Concerto in G major.

TOP TECHNICIAN

The New England ensemble has, with the exception of two seasons, played here annually under forum auspices for more than 25 years. As usual their advent last night turned out to be one of the upper-bracket events of the season.

Young Istomin is well known to Philadelphia audiences. In recent seasons he has made many appearances with Eugene Ormandy and the Philadelphia Orchestra to say nothing of a number of engagements in Robin Hood Dell.

Still in his early 30s, Istomin is a superb technician. On the interpretative side, Philadelphia audiences have watched him grow up, too. Topflight virtuosity is completely within his reach right now. And it seems certain that time will soon give him the full maturity of artistic grasp belonging to a sovereign artist.

EXPRESSIVE PLAYING

His performance of the Beethoven Fourth had much to be admired. The concerto's opening movement, which in its grace and lordliness anticipates the composer's "Emperor" (Fifth) Piano Concerto, was given fine stature, profile and address by the soloist. The slow movement, with its dramatic colloquy between piano and orchestra, was highly expressive and the exuberant final rondo had irresistibly youthful bounce. The audience awarded the young artist a well merited ovation.

Walter Piston's Third Symphony was heard, as far as could be ascertained, for the first time at the Academy last night.

WON PULITZER PRIZE

The 65-year-old New Englander has long been recognized as one of the foremost contemporary American composers and has for many years been a sort of unofficial composer-laureate of the Boston Symphony.

The Third Symphony, written for the Koussevitzky Foundation in 1948, was awarded a Pulitzer Prize that year. Piston is known as a neoclassicist and last night's work, like most of his music, is in the progressive rather than radical harmonic and melodic idiom. The work has a distinct personality of its own, shown in its rhythmic integration and vitality and its artful occasional use of atonality.

AMUSING SCHERZO

High spots in last night's sterling performances were an affectively plangent opening andantino; a lively, amusing and stylishly contrapuntal scherzo; a heartfelt adagio of somber loveliness, and a light-handed but spirited and climactic closing allegro.

The program opened with the Overture to Weber's "Oberon" and closed with Ravel's "La Valse"—beautiful examples respectively of the German romanticism of the earlier 19th century and the French impressionism of the earlier 20th, each played beautifully within its own frame.

The audience was appreciative and warmly responsive at all stages of the evening.

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PHILADELPHIA, PA.
INQUIRER
D. 619,054 S. 1,129,576

FEB 15 1959

Boston Symphony

Forum to Present Annual Concert

By EDWIN H. SCHLOSS

The Philadelphia Inquirer Charities, Inc. through the Philadelphia Forum will present the Boston Symphony Orchestra in its annual concert in the Academy of Music on Thursday evening. The Bostonians will be under the baton of the Orchestra's distinguished musical director and permanent conductor, Charles Munch.

The brilliant young American pianist, Eugene Istomin will be soloist in Beethoven's Concerto in G major No. 4. Munch also has programmed the Overture to Weber's "Oberon," Walter Piston's Symphony No. 3 and Ravel's "La Valse." The accomplished New England ensemble has long been associated with the Forum in this city. With the exception of two seasons, the Bostonians have played here under Forum sponsorship annually for more than 25 years.

CHARLES MUNCH

ORGANIZED IN 1881

Organized in the spring of 1881 by a music-loving Boston financier and philanthropist, Henry Lee Higginson, the Boston Symphony, one of the oldest organizations of its kind in this country, antedates our own orchestra by 19 years. A music student in Vienna in his youth, Higginson was devoted to the German symphonic tradition of Haydn, Mozart, Beethoven and Schubert and the orchestra's earlier programs reflected the fact that its founder was a Germanophile in music.

Higginson engaged Georg (later in England Sir George) Henschel as the Boston Symphony's first conductor. Henschel, who began his musical career as a baritone singer and was a good friend of the great Johannes Brahms, also was a concert pianist and after three years on the podium of the Boston Symphony acquired an American wife and returned to England to become an important figure in the musical life of that country.

HIGH STANDARDS

Henschel's successor was Wilhelm Gericke, who led the Orchestra from 1884 to 1889, establishing high standards of performance. He was succeeded by the brilliant Arthur Nikisch, one of the first of the great virtuoso conductors whose performances stressed personal interpretation and brilliant sonority.

Emil Paur, Austrian-born, "an academic conductor with a precise beat who was occasionally given to stamping his foot with each accent," directed the Bostonians from 1893 to 1898 when Gericke was re-engaged and continued at his post until 1906. Karl Muck, an aristocratic classicist, the Boston conductor from 1906 to 1908, was followed by Max Fiedler. Muck then returned to the orchestra until, in 1918 he got into difficulties with the government during the war as an enemy alien and despite Higginson's loud protests was interned.

Henri Rabaud succeeded Muck for one season (1918-19). Pierre Monteux followed him (1919-24). In 1924 the distinguished Russian conductor Serge Koussevitzky came to the Boston podium and continued at that post for a quarter of a century.

The present incumbent, Charles Munch, succeeded Koussevitzky in 1949. When he joined the Orchestra, the Alsatian-born maestro had been the conductor of four orchestras in Paris. Munch grew up literally surrounded by the music of Bach. His father, Ernest, in Strasbourg, and his uncle, Eugene, in Mulhouse were leaders of Bach's music in the churches of each city. Another Alsatian, and a famous Bachian, Albert Schweitzer, is related by marriage to Munch. Under Munch's baton, the Boston Symphony has continued to hold an honored place among the orchestral Big Four of this country—an elite quartet which also includes the orchestras of Philadelphia, New York and Chicago.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 190,726

FEB 18 1959

Brooklyn by Night

Martinu Work To Receive Debut

By RICHARD J. WALTON,
World-Telegram Staff Writer.

Charles Munch will introduce a new work Friday night at 8:30 as the Boston Symphony Orchestra gives its fourth concert of the season at the Brooklyn Academy of Music.

The new work is "Parables," written for the Boston Symphony by Bohuslav Martinu. The orchestra will also play Schumann's Overture to "Manfred," Ravel's "La Valse," and Beethoven's "Fourth Piano Concerto." Eugene Estomin, the young American pianist, will be guest soloist.

* * *

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 30,240

FEB 17 1959

Boston Symphony Due At Academy

Dr. Charles Munch, music director of the Boston Symphony Orchestra, will be back on the podium Friday evening, Feb. 20, when the Boston Symphony Orchestra performs its fourth Brooklyn Concert of the 1958-59 season at the Brooklyn Academy of Music, 30 Lafayette Ave.

Dr. Munch has just returned from his annual mid-season vacation. In his absence, the last Boston Symphony concert at the Academy was directed by Robert Shaw.

Friday night, the "Boston Concert" will have as its most interesting feature the presence of the first solost of the season. Eugene Istomin, brilliant young American pianist, will perform Beethoven's Concerto No. 4, in G major. Dr. Munch will also introduce Bohuslav Martinu's new work "The Parables", which was written for the Boston Symphony and which will have its New York premiere at the Brooklyn Academy of Music. The program opens with Robert Schumann's Overture to Byron's "Manfred" and closes with Maurice Ravel's "La Valse", the popular choreographic poem long identified with the Boston Symphony Orchestra.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

MAR 1959

Boston Symphony Among Visitors

On Feb. 19, the Boston Symphony made its annual appearance in the Academy of Music. Charles Munch presented Walter Piston's admirable Symphony No. 3 with fine effect. Eugene Istomin was the soloist, playing Beethoven's Piano Concerto No. 4 with a rapidly maturing art. Mr. Munch got right down to business with the Overture to "Oberon" and concluded with a brilliant "La Valse" of Ravel.

Quite a few recitals gladdened Philadelphians during these winter months. Andres Segovia attracted an unusually large audience to the Academy on Jan. 27, including a great many young people. He was heard in pieces by Galileo, Torroba, Bach, Sor, Roncalli, and Mendelssohn. His playing remains the unique experience it has always been, and the enthusiasm it aroused was responsible for several encores.

On Jan. 29, Artur Rubinstein presented an all-Chopin program at the Academy, in his only Philadelphia appearance this season. The great Polish-American virtuoso gave an exhibition of pianistic wizardry that would be hard to duplicate.

The Robert Shaw Chorale made a welcome appearance on Feb. 5 at the Academy, led by its dynamic founder.

PHILADELPHIA, PA.
INQUIRER
D. 619,054 S. 1,129,576
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By EDWIN H. SCHLOSS

The Philadelphia Inquirer Charities, Inc. through the Philadelphia Forum will present the Boston Symphony Orchestra in its annual concert in the Academy of Music on Thursday evening. The Bostonians will be under the baton of the Orchestra's distinguished musical director and permanent conductor, Charles Munch.

The brilliant young American pianist, Eugene Istomin will be soloist in Beethoven's Concerto in G major No. 4. Munch also has programmed the Overture to Weber's "Oberon," Walter Piston's Symphony No. 3 and Ravel's "La Valse." The accomplished New England ensemble has long been associated with the Forum in this city. With the exception of two seasons, the Bostonians have played here under Forum sponsorship annually for more than 25 years.

ORGANIZED IN 1881

Organized in the spring of 1881 by a music-loving Boston financier and philanthropist, Henry Lee Higginson, the Boston Symphony, one of the oldest organizations of its kind in this country, antedates our own orchestra by 19 years. A music student in Vienna in his youth, Higginson was devoted to the German symphonic tradition of Haydn, Mozart, Beethoven and Schubert and the orchestra's earlier programs reflected the fact that its founder was a Germanophile in music.

Higginson engaged Georg (later in England Sir George) Henschel as the Boston Symphony's first conductor. Henschel, who began his musical career as a baritone singer and was a good friend of the great Johannes Brahms, also was a concert pianist and after three years on the podium of the Boston Symphony acquired an American wife and returned to England to become an important figure in the musical life of that country.

HIGH STANDARDS

Henschel's successor was Wilhelm Gericke, who led the Orchestra from 1884 to 1889, establishing high standards of performance. He was succeeded by the brilliant Arthur Nikisch, one of the first of the great virtuoso conductors whose performances stressed personal interpretation and brilliant sonority.

Emil Paur, Austrian-born, "an academic conductor with a precise beat who was occasionally given to stamping his foot with each accent," directed the Bostonians from 1893 to 1898 when Gericke was re-engaged and continued at his post until 1906. Karl Muck, an aristocratic classicist, the Boston conductor from 1906 to 1908, was followed by Max Fiedler. Muck then returned to the orchestra until, in 1918 he got into difficulties with the government during the war as an enemy alien and despite Higginson's loud protests was interned.

Henri Rabaud succeeded Muck for one season (1918-19). Pierre Monteux followed him (1919-24). In 1924 the distinguished Russian conductor Serge Koussevitzky came to the Boston podium and continued at that post for a quarter of a century.

The present incumbent, Charles Munch, succeeded Koussevitzky in 1949. When he joined the Orchestra, the Alsatian-born maestro had been the conductor of four orchestras in Paris. Munch grew up literally surrounded by the music of Bach. His father, Ernest, in Strasbourg, and his uncle, Eugene, in Mulhouse were leaders of Bach's music in the churches of each city. Another Alsatian, and a famous Bachian, Albert Schweitzer, is related by marriage to Munch. Under Munch's baton, the Boston Symphony has continued to hold an honored place among the orchestral Big Four of this country—an elite quartet which also includes the orchestras of Philadelphia, New York and Chicago.

CHARLES MUNCH

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 180,726
FEB 18 1959

Brooklyn by Night

Martinu Work To Receive Debut

By RICHARD J. WALTON,
World-Telegram Staff Writer.

Charles Munch will introduce a new work Friday night at 8:30 as the Boston Symphony Orchestra gives its fourth concert of the season at the Brooklyn Academy of Music.

The new work is "Parables," written for the Boston Symphony by Bohuslav Martinu. The orchestra will also play Schumann's Overture to "Manfred," Ravel's "La Valse," and Beethoven's "Fourth Piano Concerto." Eugene Estomin the young American pianist, will be guest soloist.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 30,240
FEB 17 1959

Boston Symphony Due At Academy

Dr. Charles Munch, music director of the Boston Symphony Orchestra, will be back on the podium Friday evening, Feb. 20, when the Boston Symphony Orchestra performs its fourth Brooklyn Concert of the 1958-59 season at the Brooklyn Academy of Music, 30 Lafayette Ave.

Dr. Munch has just returned from his annual mid-season vacation. In his absence, the last Boston Symphony concert at the Academy was directed by Robert Shaw.

Friday night, the "Boston Concert" will have as its most interesting feature the presence of the first solost of the season. Eugene Istomin, brilliant young American pianist, will perform Beethoven's Concerto No. 4, in G major. Dr. Munch will also introduce Bohuslav Martinu's new work "The Parables", which was written for the Boston Symphony and which will have its New York premiere at the Brooklyn Academy of Music. The program opens with Robert Schumann's Overture to Byron's "Manfred" and closes with Maurice Ravel's "La Valse", the popular choreographic poem long identified with the Boston Symphony Orchestra.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
MAR 1959

Boston Symphony Among Visitors

On Feb. 19, the Boston Symphony made its annual appearance in the Academy of Music. Charles Munch presented Walter Piston's admirable Symphony No. 3 with fine effect. Eugene Istomin was the soloist, playing Beethoven's Piano Concerto No. 4 with a rapidly maturing art. Mr. Munch got right down to business with the Overture to "Oberon" and concluded with a brilliant "La Valse" of Ravel.

Quite a few recitals gladdened Philadelphians during these winter months. Andres Segovia attracted an unusually large audience to the Academy on Jan. 27, including a great many young people. He was heard in pieces by Galileo, Torroba, Bach, Sor, Roncalli, and Mendelssohn. His playing remains the unique experience it has always been, and the enthusiasm it aroused was responsible for several encores.

On Jan. 29, Artur Rubinstein presented an all-Chopin program at the Academy, in his only Philadelphia appearance this season. The great Polish-American virtuoso gave an exhibition of pianistic wizardry that would be hard to duplicate.

The Robert Shaw Chorale made a welcome appearance on Feb. 5 at the Academy, led by its dynamic founder.

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210

COLUMBUS, OHIO
DISPATCH
D. 177,806 S. 238,275
FEB 15 1959

FIRST TIMES HERE

Bruckner, Martinu Scores Programed

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William Steinberg, the conductor, has chosen as his piece de resistance the Sixth Symphony, in A major, by Anton Bruckner, and the soloists, Pierre Luboshutz and Genia Nemenoff, will be heard in a concerto for two pianos written to order for them in 1942 by Bonuslav Martinu. As a preface, which is by no means negligible, Mr. Steinberg will offer the Overture to "Egmont" by Beethoven.

THE MARTINU concerto was first played by these pianists in November of 1943 with the Philadelphia Orchestra under Eugene Ormandy, with whom they presented it no less than nine times during that season. The Czech composer, who is now living in Paris, sought to provide them with a work that would show to advantage all the sonorous and contrapuntal possibilities of their paired instruments. It is full of strongly rhythmic Czech melodies, exploited for brilliance.

It is interesting to note that another Martinu "first time" is scheduled for New York later this week, when the Boston Symphony Orchestra will present his recently completed "The Parables," dedicated to its conductor Charles Munch. The Berlin Philharmonic, on Feb. 1, gave the premiere of this composer's Fantasia Concertante for piano and orchestra.

Tickets for the Symphony Club concert are at Heaton's Music Store, 50 N. High St., and at Zeisler's in the Lane Shopping Center.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715
FEB 22 1959

Boston Symphony Presents 'The Parables' by Martinu

By Francis D. Perkins

There was a generous supply of melody in all four of the works which were played by the Boston Symphony Orchestra under Charles Munch's direction yesterday afternoon in Carnegie Hall. Bohuslav Martinu's "The Parables," which had had its local premiere in the Bostonians' Friday night concert in Brooklyn, was the novelty in a list which also included Beethoven's Piano Concerto in G major, with Eugene Istomin as the soloist; Schumann's "Manfred" Overture and Albert Roussel's "Rapsodie Flamande."

The title of "The Parables," a work completed a year ago, refers to paragraphs which preface each of the score's three movements; two are by Antoine de Saint-Exupéry and the third by Georges Neveux. Mr. Martinu has not indicated the closeness of the texts to his music; at times this seemed quite remote. An uninformed listener seeking an extra-musical meaning in the first section ("The Parable of a Sculpture") might have thought of rivers in the composer's native Bohemia, what with a suggestion of a Czech atmosphere in the engaging, sweeping basic melody; there was also a rather aqueous touch in the zestful fluency of the performance.

Transparent depth and a rich array of instrumental tints and more pronounced hues marked Mr. Martinu's treatment of his material in this immediately appealing movement. The two other sections were also imaginative, admirably scored and savorous, but rather more diffuse. Mr. Martinu usually absorbs the influences that may have shaped his style into a distinctly individual medium. Here this was the case for most of the time, although a hint or two of French impressionism and Slavic orientalism could be heard in the two later sections. The new work was warmly received after its devoted and revealing interpretation.

Mr. Istomin was in his best technical form, but the memorable feature of his performance of Beethoven's fourth piano concerto was its realization of the essential style of the music and finely wrought expressive understanding. Intimacy did not result in miniaturism; his playing was also duly forthright; it realized both the dynamic compass and the delicacy of dynamic shading and the corresponding span and distinction, moods which this work requires, along with musicality of tone. The balance and interpretative unity of the orchestral co-operation pointed to entire mutual understanding between the conductor and the pianist.

Mr. Munch and his musicans gave an appropriately romantic performance of the opening Schumann overture, and closed the afternoon with a spirited presentation of the deft array of Flemish melodies which constitute the seldom played Roussel rhapsody.

NEW YORK, N.Y.
TIMES
D. 633 106 S. 1.201 134
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"Manfred" Overture . . . . Schumann
Fourth Piano Concerto . . . . . . Beethoven
"The Parables" . . . . Martinu
(First Performance in New York)
"Rapsodie Flamande", Op. 56 . . Roussel

Musical America
March, 1959

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Perhaps the writings themselves did not inspire Martinu, for the musical material seems decidedly inferior to many other works by this composer. True, a master's craftsmanship is always in evidence, and he has dressed the music with lavish orchestrations. In fact, the use of instruments and exotic color can almost deceive one into believing that the work is finer than it is. But, when all was said and done, the over-all impression was disappointing. Mr. Munch and the orchestra gave it a sumptuous performance, as they did also to the Roussel "Flemish Rhapsody". —F. M., Jr.

Musical Leader
March 1959

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La même programme sera donné par l'Orchestre symphonique à Carnegie Hall le samedi 21 février.

FRANCE
2.2

SATURDAY REVIEW
NEW YORK, N.Y.

210

COLUMBUS, OHIO
DISPATCH
D. 177,806 S. 238,275
FEB 15 1959

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D. 326,478 S. 529,715
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FRANCE-AMERIQUE
2.22.59

SATURDAY REVIEW
NEW YORK, N.Y.
W. 169,511
MAR 7 1959

-MUSIC TO MY EARS

Martinu's "Parables," Sessions's Co[illegible]Players

BY ANY reliable rod, music is measured by those who create it rather than those who re-create it: thus the substance of a particular week in February 1959 related to the first performance of Bohuslav Martinu's "The Parables" at the Saturday matinee of the Boston Symphony, and those of Roger Sessions's concerto for violin by the New York Philharmonic. Round and about them went a procession of personalities that included violinists Tossy Spivakovsky (in the Sessions), Igor Besrodni from the Soviet Union, and Henryk Szeryng, not to mention Van Cliburn as soloist in three piano concerti he had not previously performed in this city.

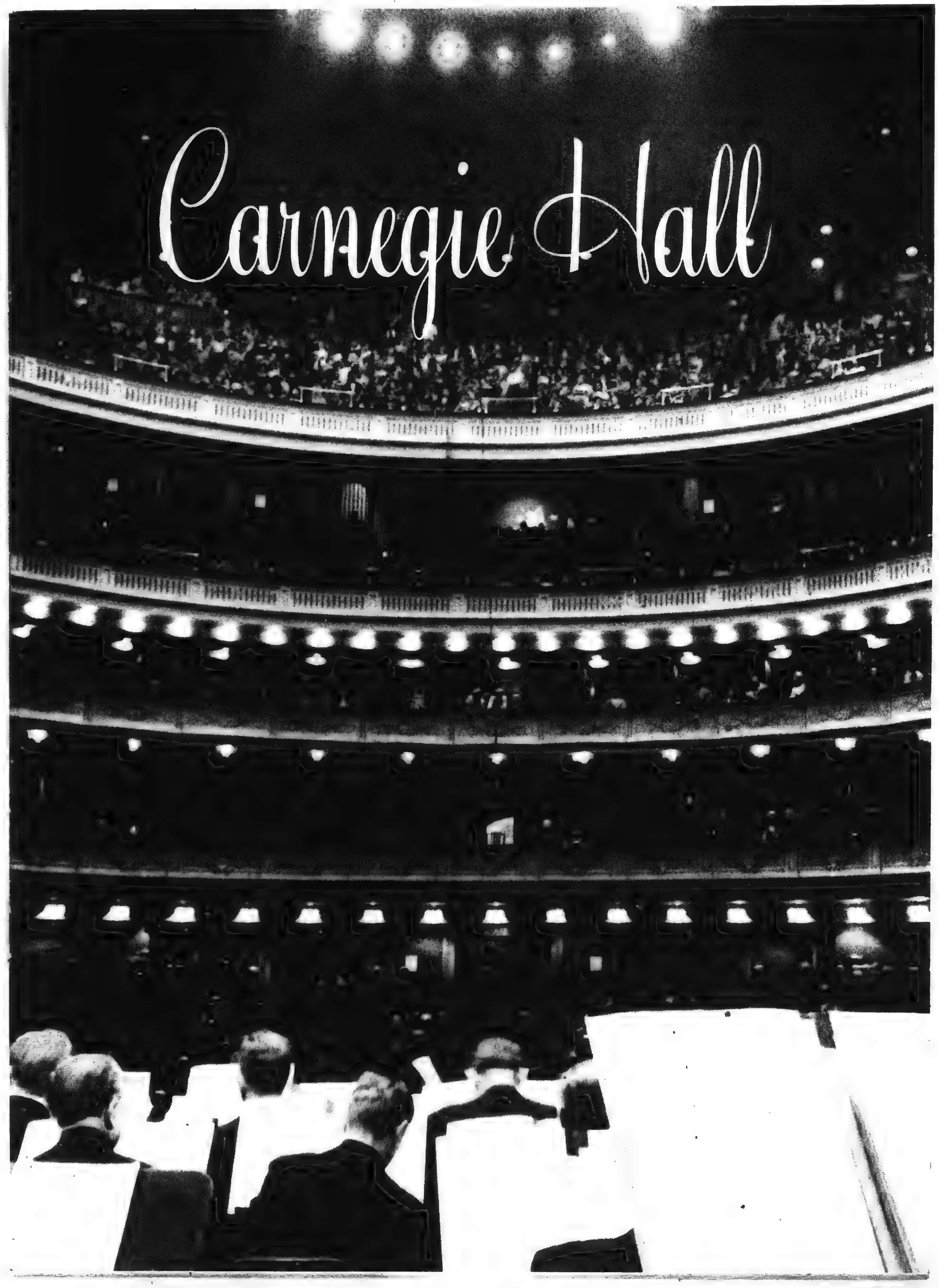
By the familiar arithmetic process called "inspection," the Sessions concerto would give every indication of being the "newer" composition (the more complex), and the Martinu "Parables" a residue of something past in its urge to express a compelling impulse in comprehensible terms. But the complications of Sessions date from the early thirties when such obfuscation was very much the vogue, the clearer, more continuous and—to my taste—communicative Martinu from February of last year. To derive too sweeping a conclusion from such insufficient evidence would be unwise but, recalling the music which Hindemith introduced the week before, one cannot avoid a suspicion that there is still life in the old girl (Clio, the muse of history).

Martinu, now sixty-eight, is a composer who has always gone his own way, and in so doing, has arrived at a personal destination with some durable goods in hand. Such a one is the set of three "Parables," each relating to an aesthetic or philosophical premise. The first two, drawn from Antoine de Saint-Exupéry's "Citadelle," are "Parable of a Sculptor," suggesting that any contact with a genuine work of art affects the recipient, whether it is a week or a century after it was created, and "Parable of a Garden," affirming that the cycle from fruit to seed and rebirth as an inseparable part of life. The third, from Georges Nerveux's "Le Voyage de Thesée," attests that man can be strong enough to conquer a monster, but of a material to melt before a woman.

Clearly, Martinu is concerned with some fundamental facts of being and doing, and the musical language he has labored so long to command does not fail him. He has the frankness to be outspoken, and the boldness to be clear. There is nothing tangibly "new" in his vocabulary, but what he says reminds us that we do not wake up to a "new" world every day, that order and unity and logic are as part of music as of nature. I found it absorbing as it happened, and meaningful after it happened, a drama in music (with some recurrent tonal characters) impressively played out under the direction of Charles Munch.

Any doubt that the Sessions concerto was "playable" (the contrary stigma has been upon it too long because a famous, unidentified virtuoso reneged on his commitment to perform it twenty-odd years ago) was resolved by the vastly efficient execution of Spivakovsky—who makes the violin seem like an extension of his own body, so completely does he command it, hide and hair—in collaboration with Leonard Bernstein. Spivakovsky's ability to reach all the wrong notes at the right time left no question that it was playable, but some doubt that it was listenable. A curious light on this dark matter was shed at the Thursday evening "preview" when Sessions talked about the work's materials, and Spivakovsky illustrated them, unaccompanied. The fragments sounded quite engaging, and, at times, eloquent. But when the same ideas were heard in the equivocating, dissembling association with the orchestral text, it was clearly a case of too much going on and not enough happening. Even as a musical charade, it suggested a good deal of reason with not enough rhyme.

IN ADDITION to sending us its elite virtuosi (Oistrakh, Gilels, Kogan), the Soviet Union has been testing our perceptions—and the mettle of its younger musicians—with the early-season Ashkenazy and the mid-winter Besrodni. A personable person of thirty, Besrodni plays his Stradivarius (noted as from the Bolshoi Theater collection, by way, no doubt, of somebody who used to "play fiddle for the Czar") in the classic Russian manner, which is to say with ease, security, beautiful sound, and a total integration of physical means. However his sequence of Handel (E major sonata), Bach (Chaconne), and Prokofieff (F minor Sonata) did not disclose any distinctive musical viewpoint, or an interpretive flair that



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went beyond highly proficient mechanics. In an uncommon gesture of amity, he played two Gershwin preludes (Heifetz-arranged), with beat and poise. Sofia Vakman was the diligent pianist.

At the earlier concert of the Boston Symphony, Henryk Szeryng made a forward step along the road to violinistic distinction with a performance of the Tchaikovsky concerto. Reacquaintance with him heightens esteem for his excellent equipment, and strengthens the impression that he has still to play himself into complete command of it. When he can relax from the tension of trying to make an "impression," and posture freely, his strong musical as well as technical attributes should make him a welcome visitor.

ALL of the preceding space and more, too, could be devoted to a consideration of Van Cliburn's performance of three concerti (Mozart C major, Schumann, and Prokofieff No. 3) at a Philharmonic Pension Fund concert without adding much to the summation: too much, too soon. As he has demonstrated here and abroad, Cliburn is a largely drawn sample of human design with a pianistic style beefed up to cope with works on similar lines (Tchaikovsky and Rachmaninoff). To adapt them for the finesse of Mozart, the intimate sentiments of Schumann or the witty sallies of Prokofieff takes an amount of road work (in both the athletic and the barnstorming sense) which he simply has not put in.

Or, to put it another way, winning a prize does not assure mastery of a repertory. The talent is as sound, the promise as great as it was even before the days of his acclaim and acceptance. If he is to qualify, in his own words, as a "success" rather than a "sensation," he must go not from strength to strength—which is to say, playing the things he knows well and those only—but from strength to weakness. His generous contribution of services (likewise Bernstein's), brought in more than $40,000 to the Philharmonic's Pension Fund, but the musical results were hardly of comparable value.

Cliburn's Mozart was full of respect and affection for the marvellous materials at hand, but lacking in the sophistication or subtlety of sound to meet them as an equal. The Schumann was eager and overbearing, with a spasm of atonality in the finale, where the hands were unkeyed. The Prokofieff returned him to an orbit in closer relation to his own strong impulses, but there was still an imbalance between total needs and tonal production.
—IRVING KOLODIN.

BROADWAY POSTSCRIPT

The International Heart Line

d Spigelglass's "A One" should be a as delightful as it is extraordinary play ts are made with the elephant. Its tender rutinized, turn into the ross of soap opera. Yet, to transport Gertrude Brooklyn to Japan, and rdwicke from Japan to the play stands up well. erg is marvelous in the role ther-in-law who feels that er what she believes, she must ay or do anything that might re with her daughter's marriage.

Both Miss Berg and Mr. Spigelglass have collaborated to see to it the character of Mrs. Jacoby er asks for sympathy. And when e is forced by love to jettison her ise opinions, she keeps her anguish o herself. Thus, the play acquires toughness and keeps moving through the conventional bathos in which it could so easily wallow. And just as Mrs. Jacoby behaves with refreshing good sense in awesome social situations, so Miss Berg faces the terrors of fashionable Broadway with endearing gaucheness. "If you want dietonic, drink water" is scarcely an epigram, yet when Miss Berg says it, it seems uproariously witty. Similarly she makes ridiculous all the overly complex modern drugs with one scathing delivery. "The best medicines are the simple ones," she states with devastating incontrovertibility, "Soap and water, and stewed prunes."

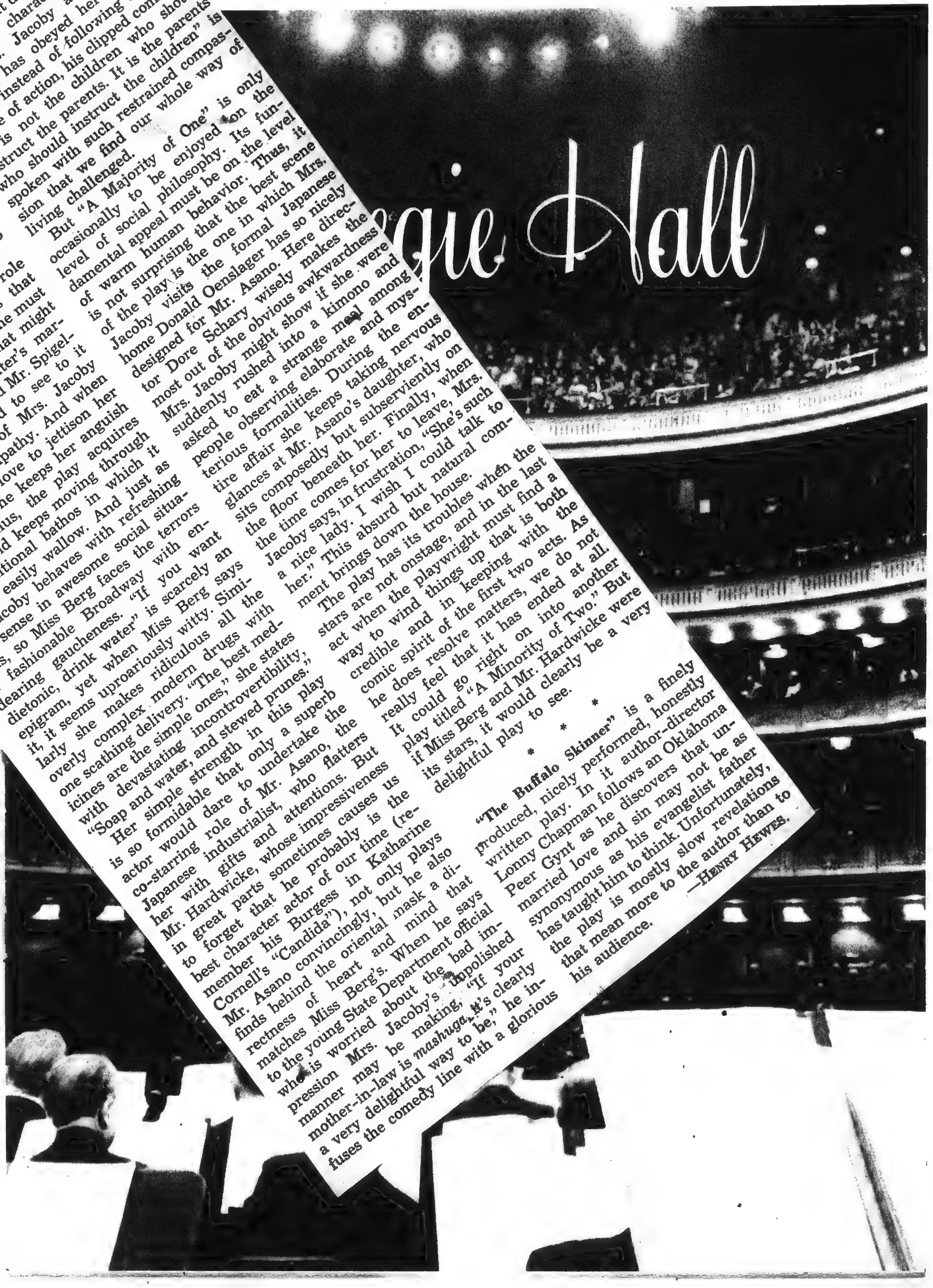
Her simple strength in this play is so formidable that only a superb actor would dare to undertake the co-starring role of Mr. Asano, the Japanese industrialist, who flatters her with gifts and attentions. But Mr. Hardwicke, whose impressiveness in great parts sometimes causes us to forget that he probably is the best character actor of our time (remember his Burgess in Katharine Cornell's "Candida"), not only plays Mr. Asano convincingly, but he also finds behind the oriental mask a directness of heart and mind that matches Miss Berg's. When he says to the young State Department official who is worried about the bad impression Mrs. Jacoby's unpolished manner may be making, "If your mother-in-law is *mashuga*, it's clearly a very delightful way to be," he infuses the comedy line with a glorious voltage without departing even slightly from his characterization. Later, when Mrs. Jacoby admits to him that she has obeyed her daughter's wishes instead of following her own course of action, his clipped comment, "It is not the children who should instruct the parents. It is the parents who should instruct the children" is spoken with such restrained compassion that we find our whole way of living challenged.

But "A Majority of One" is only occasionally to be enjoyed on the level of social philosophy. Its fundamental appeal must be on the level of warm human behavior. Thus, it is not surprising that the best scene of the play is the one in which Mrs. Jacoby visits the formal Japanese home Donald Oenslager has so nicely designed for Mr. Asano. Here director Dore Schary wisely makes the most out of the obvious awkwardness Mrs. Jacoby might show if she were suddenly rushed into a kimono and asked to eat a strange meal among people observing elaborate and mysterious formalities. During the entire affair she keeps taking nervous glances at Mr. Asano's daughter, who sits composedly but subserviently on the floor beneath her. Finally, when the time comes for her to leave, Mrs. Jacoby says, in frustration, "She's such a nice lady. I wish I could talk to her." This absurd but natural comment brings down the house.

The play has its troubles when the stars are not onstage, and in the last act when the playwright must find a way to wind things up that is both credible and in keeping with the comic spirit of the first two acts. As he does resolve matters, we do not really feel that it has ended at all. It could go right on into another play titled "A Minority of Two." But if Miss Berg and Mr. Hardwicke were its stars, it would clearly be a very delightful play to see.

* * *

"The Buffalo Skinner" is a finely produced, nicely performed, honestly written play. In it author-director Lonny Chapman follows an Oklahoma Peer Gynt as he discovers that unmarried love and sin may not be as synonymous as his evangelist father has taught him to think. Unfortunately, the play is mostly slow revelations that mean more to the author than to his audience.
—HENRY HEWES.



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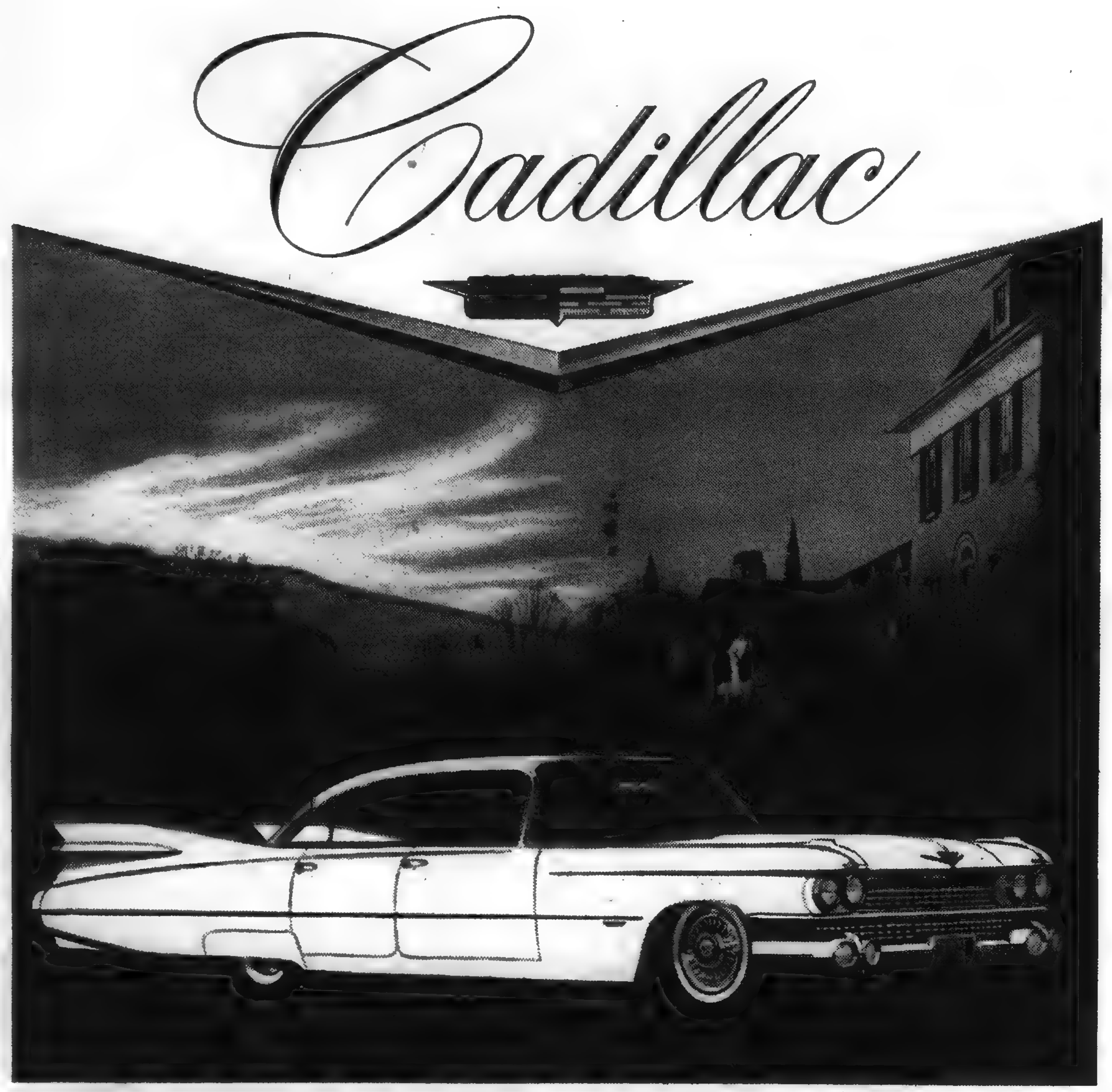
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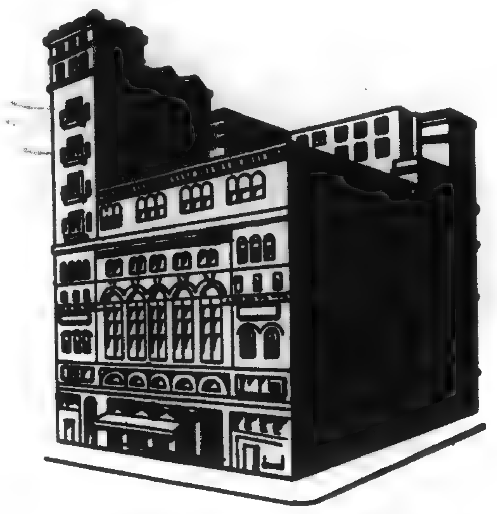

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Artur Rubinstein

"The last of the great romantic performers in the tradition of Liszt and Anton Rubinstein . . the best living pianist . . a great artist with the broadest popular following of any front-rank musician in the world." — so Time Magazine recently described Artur Rubinstein.

Artur Rubinstein was born in 1889 in Lodz, Poland, the youngest of seven children by nine years. He was, to quote him, "the Benjamin of his father," who owned a hand-loom factory.

Artur displayed musical talent at the age of three. His uncle wrote to Joseph Joachim, the great Hungarian violinist and friend of Brahms, who pronounced the child's talent extraordinary but warned against forcing his development.

Two years later Artur gave a concert for charity in Warsaw and at eight studied in that city with Prof. Rozycki. In a few months, however, he had absorbed all that tutelary could provide.

By a stroke of coincidence, Artur's sister was going to Berlin to prepare for her marriage and took her prodigy brother to be presented to Joachim. The venerable pedagogue was so impressed that he assumed responsibility for young Artur's musical future — and sent him to study piano technique with Prof. Heinrich Barth, himself a pupil of Bulow, Taussig and Liszt. The amazing child was placed also with Max Bruch and Robert Kahn for instruction in composition and harmony.

At eleven, he made his formal debut in Berlin, playing the Mozart Concerto in A minor, with his musical godfather, Joachim, conducting the orchestra.

By the time he was fifteen, young Rubinstein had spread his talents to encompass most of Germany and Poland, playing once in Warsaw with the orchestra under the direction of Emil Mlynarski, whose daughter Aniela, as yet unborn, was in later years to marry the brilliant soloist.

Joachim also sent his young charge to visit Paderewski who was enchanted with the youth's ability.

Rubinstein, a stripling of sixteen and already a specialist in Chopin, Beethoven, Brahms and Liszt, first came to America in January, 1906, under the auspices of William A. Knabe. At the time, Charles Henry Meltzer wrote of him, "He has the intelligence of maturity and the wit of a 'boulevardier'." His first American appearance was in Philadelphia with the Philadelphia Orchestra at the beginning of the month, and his New York debut in Carnegie Hall was made on January 8, 1906 with the same orchestra under the directiton of Fritz Scheel. In Philadelphia Rubinstein played the E Minor Concerto of Chopin; in New York he chose the G Minor Concerto of Saint-Sains.

A week after his Carnegie Hall appearance, on January 15th, Rubinstein gave a recital at the Old Casino Theatre.

Only a few months before, in introducing him to the Concert Society of Paris (a fraternal organization of professional musicians) Saint-Saens had said: "Allow me to introduce to you one of the greatest artists I know. I forsee for him an admirable career, and to say it all in a few words — he is worthy of the great name he bears."

During the first tour which lasted three months he gave seventy-five concerts. After leaving America, Rubinstein gave no concerts for several years. When he reappeared in Berlin in 1910 he was asked where he had been and what he had been doing. "Oh", he replied, "I have been dead for a few years."

Actually he had been in Paris devoting those years to incessant study and (to quote him) "to hurdling the greatest obstacle in the path of a prodigy, that of shedding my immaturity." He succeeded in planting his feet firmly in the music of the classics and the modern and in establishing his personal and pianistic freedom.

He concertized extensively throughout Europe during the next half-dozen years, playing in Moscow and also in St. Petersburg where he rendered the Anton Rubinstein Concerto in D Minor with Serge Koussevitzky conducting the orchestra.

For his Vienna debut he had ordered a Bechstein piano which greatly upset the eighty-five year old Ludwig Bozendorfer (the Steinway of Vienna) who came out of retirement to gaze upon this strange pianist who preferred a Bechstein to a Bozendorfer. After the concert the old man pressed the pianist's hands saying, "These hands could make a washboard sing, so why not a Bechstein?"

Before the war broke out Rubinstein toured Italy bearing a diplomatic passport presented to him by Rome. His native Poland granted him a similar document with the inscription: "On a mission of art for Poland." It was first honored by Alfonso of Spain when Rubinstein's homeland had not even an ambassador at the court.

By 1914 he had finished a tour of all the major cities on the Continent, winding up in London just as the war started. Although he wanted to join the Polish legion, his knowledge of languages (he speaks eight fluently) made him more valuable at headquarters as an interpreter. He remained there for several months until he undertook to play for the Allies a series of thirty joint concerts with the celebrated violinist, Eugene Ysaye.

In 1916 he made his first entry into Spain, where his mastery of De Falla and Albeniz evoked national acclaim. Scheduled for four recitals he remained to give 120. He became the adopted son of all Spanish speaking countries, and one of the foremost interpreters of their music. Rubinstein becomes emotional beyond his customary animation when

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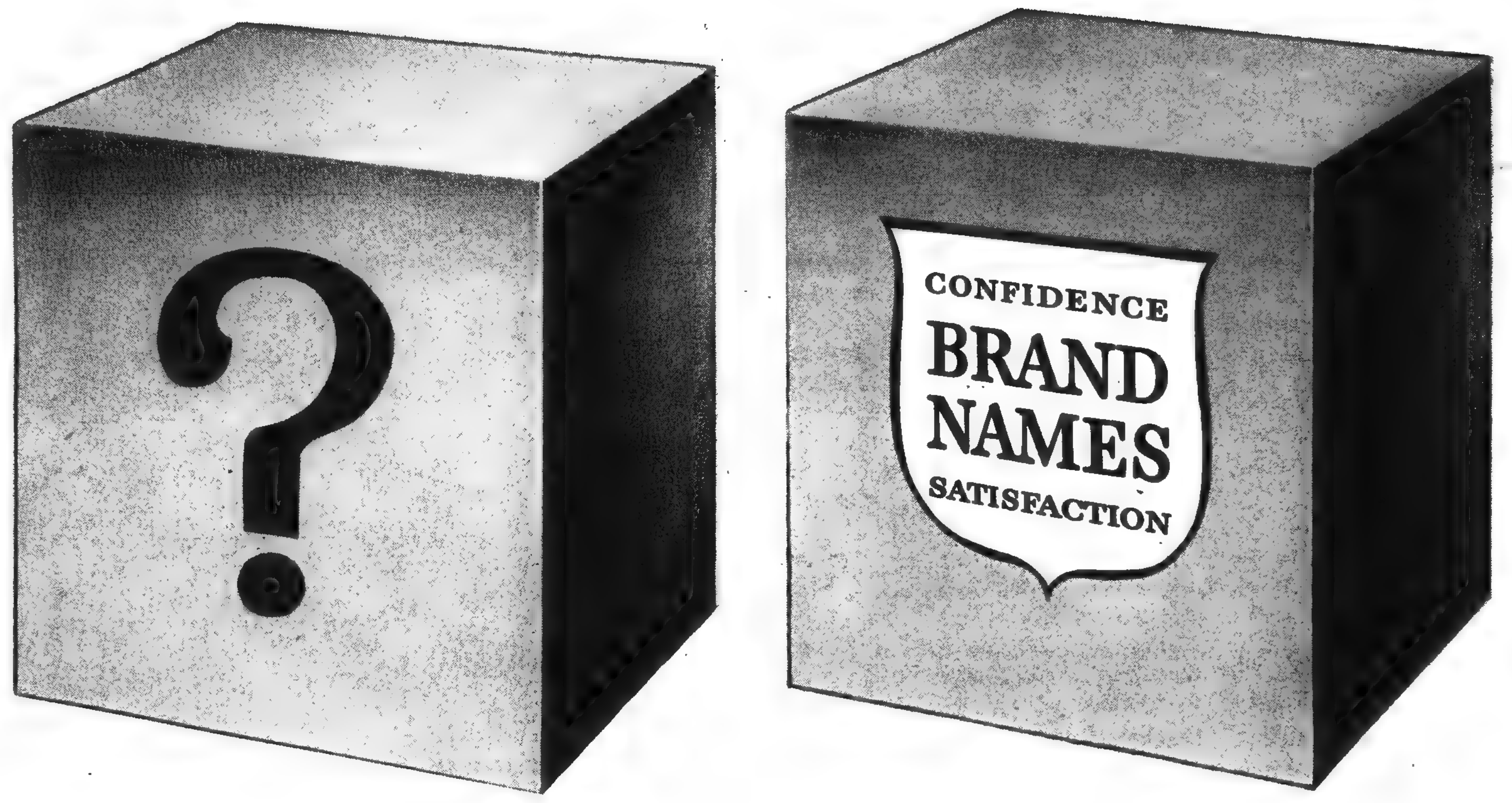

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THE MUSIC SEASON IN GERMANY

Germany means many things, the romance of the Rhine, the poetry of the forest, the bustle of the cities. But most of all, Germany means music. The land of the three B's — and of all the rest of the musical alphabet — pulses with great music in most places at most times of the year, but in the winter the musical world knows its season of greatest activity. The 1958-59 season holds particular promise for the music-lover visiting the concert-halls and opera houses of Western Germany.

More than 300 symphony concerts have been announced in the German Federal Republic for the current season. Visitors to any city of moderate size will find musical events of interest almost every evening performed by fine orchestras. Concert seasons are scheduled by State and Municipal orchestras of Berlin, Munich, Hamburg, Frankfurt, Stuttgart, Bonn, Cologne, Essen, Bremen, Kassel and Mannheim, to mention some of the outstanding musical centers. Almost every German city has an orchestra, and over 60 of them have standing opera companies with ballet.

In addition to such groups, there are symphony orchestras maintained by radio stations in Berlin, Cologne, Munich, Frankfurt, Baden-Baden, Stuttgart and Hamburg.

Programs will include many new interpretations of the old masters, with particular emphasis on Handel, Bach, Mozart, Beethoven, Haydn, Schumann, Schubert, Brahms, Bruckner, and Richard Strauss.

Outstanding modern symphonic music by such composers as Schoenberg, Hindemith, Stravinsky, Weber, Bartok, Prokofieff and Dallapiccola will be well represented and listeners will be able to follow contemporary trends in works by Bohuslaw Martinu, Siegfried Borries, Francesco d'Avalos, Karl Amadeus Hartmann, Hans Werner Henze, Salvatore Marirano, Egk, Orff, and many others.

Mounting German podiums this winter will be many renowned conductors, including Herbert von Karajan, Paul Hindemith, Karl Boehm, Takashi Asahina, Sergiu Celibidache, Andre Cluytens, Dean Dixon, Igor Stravinsky, Jascha Horenstein, Eugen Jochum, Otto Klemperer, Hans Rosbaud, Wolfgang Sawallisch and Mario Rossi.

Of particular interest in 1959 will be widespread German commemorations of the 200th anniversary of the death of George Frederic Handel, the German master who was born in Halle in 1685 and who died in London on April 14, 1759. German Federal President Theodor Heuss will give an address in a special ceremony in Berlin for the anniversary.

On April 14, the master's magnificent oratorio, "The Messiah," will be performed in Frankfurt and Cologne. "Belshazzar" will be given in Berlin, Munich, Hamburg and Mannheim. In Munich and Stuttgart, "Israel in Egypt" will be given. The Handel Society of Goettingen will arrange performances of a number of the master's lesser-known compositions.

Opera, of course, holds an important part in Germany's musical calendar. Opera festivals are a specialty, with long traditions surrounding many of them — for instance, the Richard Wagner Festival Plays in Bayreuth, scheduled from July 23 through August 25 in 1959, and the Munich Opera Festival.

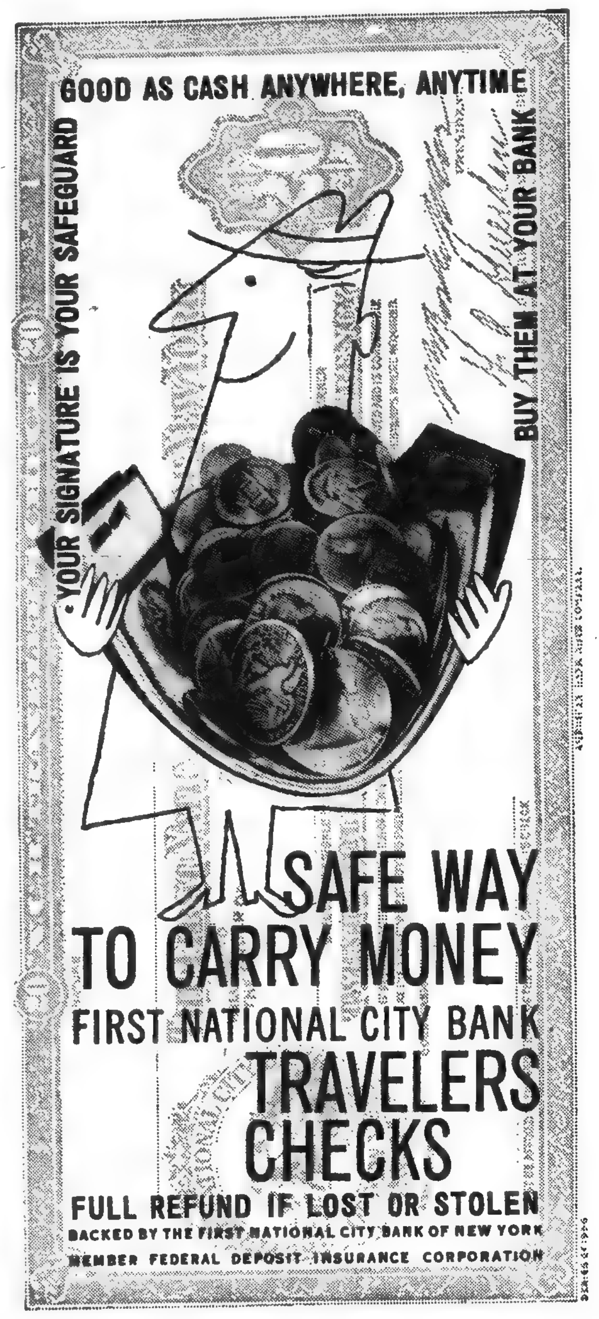
During the winter season, there are many internationally esteemed opera groups performing throughout Germany.

Among operas listed by the Berlin Municipal Opera this season are: Richard Strauss' "Elektra" and "Ariadne auf Naxos," Cherubini's "Medea," Carl Orff's "Der Mond" and "Carmina Burana," Rossini's "Barber of Seville," Hindemith's "Mathis der Maler," Verdi's "La Traviata," and Wagner's "Tristan und Isolde."

The cities of Duesseldorf and Duisberg will offer their season of "German Opera on the Rhine," under the direction of Dr. Hermann Juch, and opera lovers will have an opportunity to see many interesting productions including, at the Duesseldorf Opera House, Heinrich Sutermeister's "Titus Feuerfuchs," Prokofiev's "Engagement in the Cloister," Giselher Klebe's "La Peau de Chagrin," and Hans Pfitzner's "Palestrina." Performances at Duisburg's Municipal Theater will include Ernst Krenek's "Der Glockenturm," Gian-Carlo Menotti's "The Old Maid and the Thief," and, as part of the Handel celebrations, "Julius Caesar." This interesting experiment in civic co-operation to strengthen the region's artistic position is now in its third season and has proved entirely successful.

The coming year will see a particularly important celebration in Stuttgart. During the year, the Stuttgart State Theater will present the complete dramatic works of Friedrich Schiller to commemorate the 200th anniversary of the writer's birth in 1759. Leading theater groups from all parts of Europe will participate in the program, including the famous Burg Theater of Vienna and companies from Zurich, Munich, Berlin and Duesseldorf. Schiller was born in Marbach, a town near Stuttgart on the Neckar River, which also will have special celebrations, as will all German stages.

At this writing, some 30 new works by contemporary German authors are slated for staging this season, along with 105 plays by foreign dramatists that will be performed in Germany for the first time. These form an arresting contrast with the traditionally heavy schedule of productions of the classics, Sophocles to Shakespeare to Shaw.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BEETHOVEN Leonore Overture No. 3
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TCHAIKOVSKY Symphony No. 5

Sun. Aft., Feb. 22—New York Philharmonic
LEONARD BERNSTEIN, Conductor
JACOB LATEINER, Pianist
THOMSON Suite, "The Mother of Us All"
SCHUMANN Piano Concerto
TCHAIKOVSKY Symphony No. 5

Thurs.-Fri.-Sat.-Sun. Feb. 26-27-28, March 1
PIERRE MONTEUX, Conductor
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COUPERIN-MILHAUD Prelude and Allegro,
"La Sultane"
BEETHOVEN Piano Concerto No. 5 ("Emperor")
BERLIOZ Symphonie Fantastique

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PIERRE MONTEUX, Conductor
JOSEPH SZIGETI, Violinist
RAVEL Le Tombeau de Couperin
BACH Violin Concerto
RAVEL Rapsodie Espagnole
BERLIOZ Reverie et Caprice
RAVEL "Daphnis et Chloe," Suites No. 1 and 2

Sun. March 8
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WILLIAM MASSELOS, Pianist
RAVEL Le Tombeau de Couperin
DEBUSSY L'Après-midi d'un Faune
SAINT-SAENS Piano Concerto No. 2
D'INDY Prelude to "Fervaal"
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JEAN MOREL, Conductor
Phyllis Curtin, Regina Resnik, Nicolai Gedda,
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PROGRAM CONTINUED ON PAGE 11

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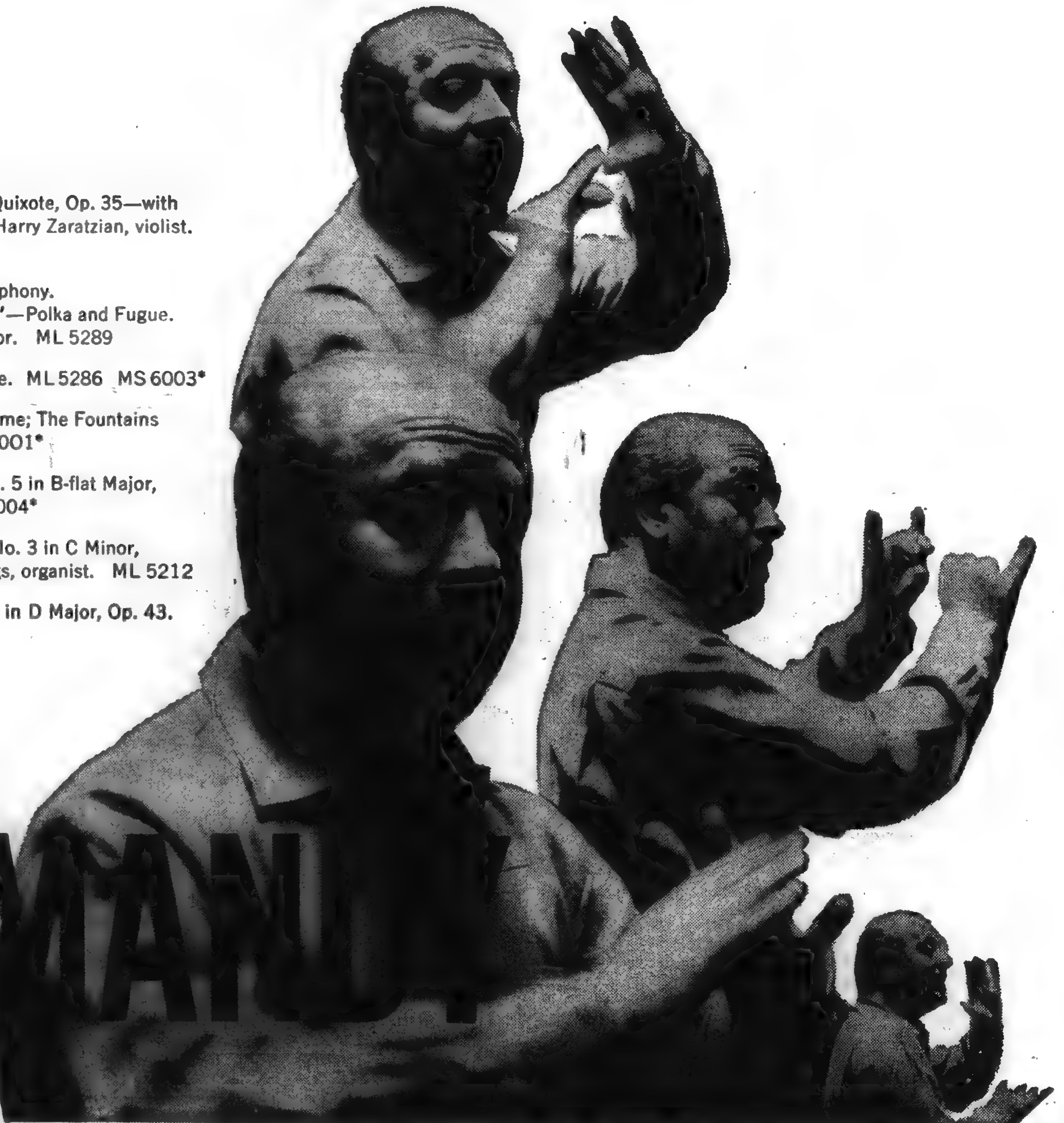

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PROGRAM CONTINUED

PISTON .... Symphony No. 3

I. Andantino
II. Allegro
III. Adagio
IV. Allegro

INTERMISSION

PROGRAM CONTINUED ON PAGE 13

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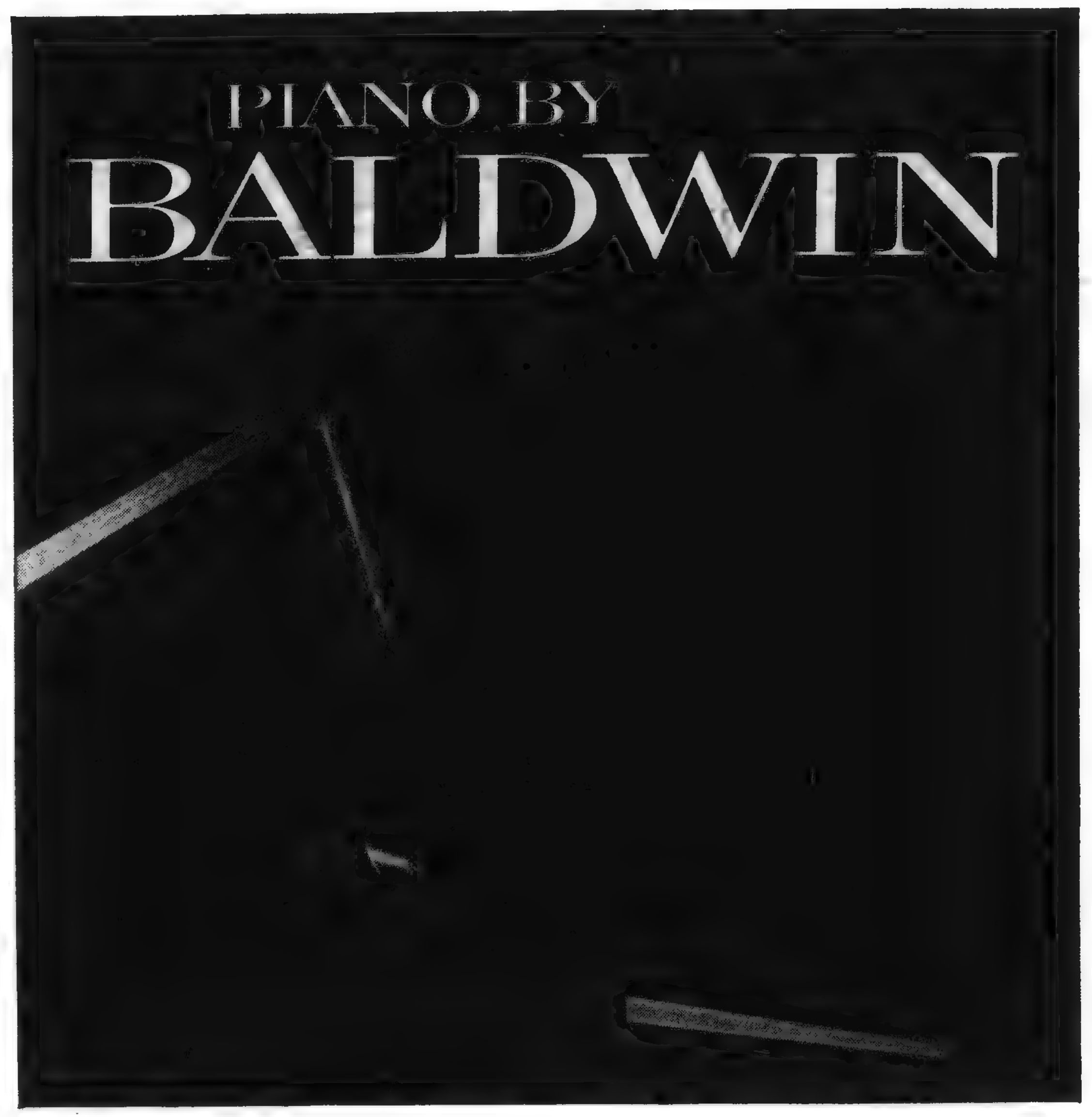
PROGRAM CONTINUED

TCHAIKOVSKY..*Violin Concerto in D major, Op. 35
I. Allegro moderato
II. Canzonetta: Andante
III. Finale: Allegro vivacissimo

PROGRAM CONTINUED ON PAGE 15



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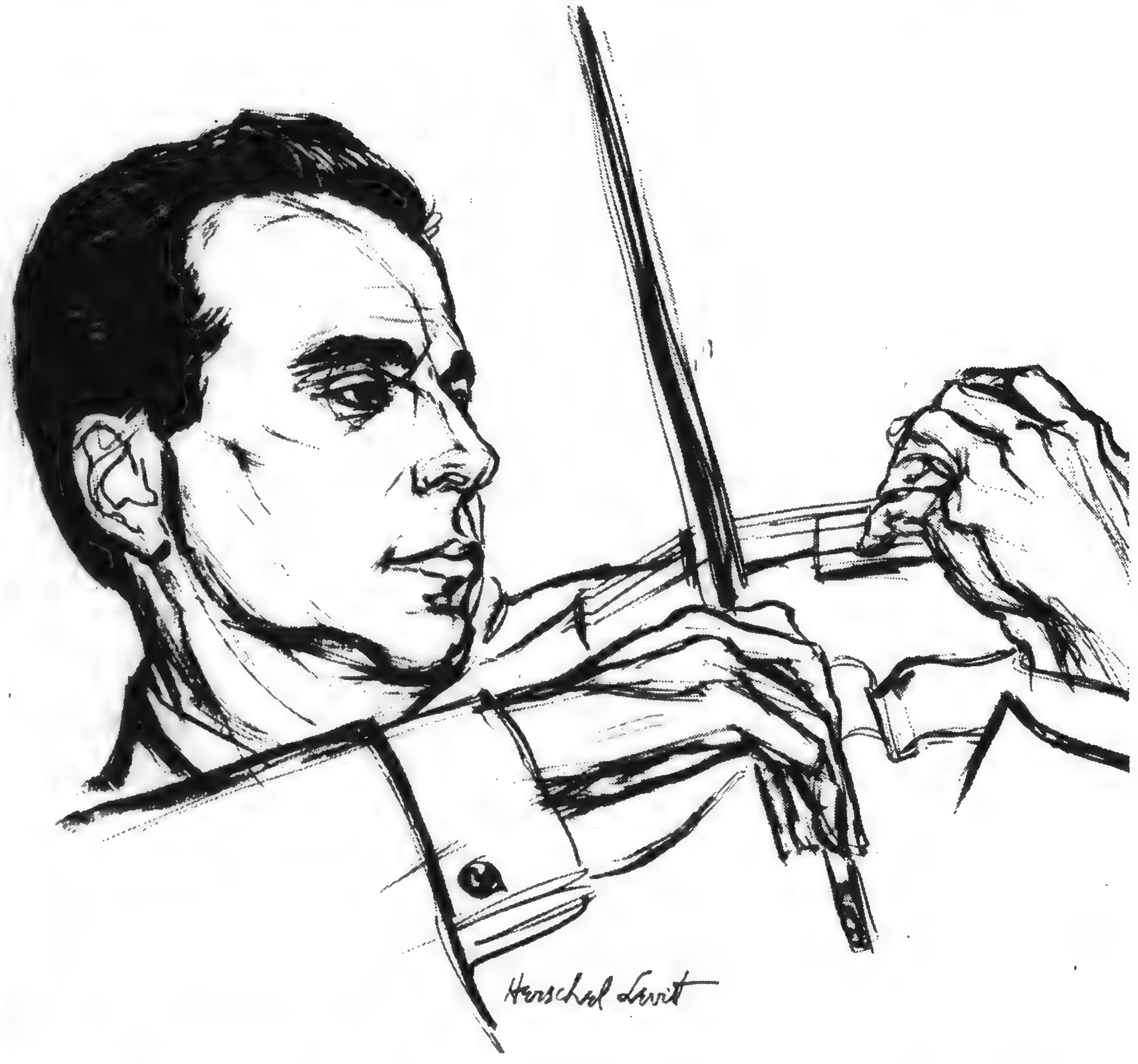

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ABOUT THE HALL

It has been shrewdly remarked that you can judge a city by the international standing of its symphony orchestra—if it is lucky enough to have one. By such a rule of thumb Cleveland is twice blessed, for it boasts not only one of the few truly great symphony orchestras of the world, but a conductor of the highest international reputation: George Szell.

The tentative beginnings of the Cleveland Orchestra in the autumn of the year 1918 soon blossomed into a striking growth. With the coming of George Szell in 1946, the Orchestra entered upon a new period of development. The personnel was enlarged, and the season was extended. In addition to the regular symphony concerts, the Orchestra presents a total of fifty-five graded educational concerts for which study materials are provided to a total of over 90,000 children each year — a notable effort in musical education. Sunday afternoon "Twilight" concerts in Severance Hall, and eight weeks of summer "Pops" concerts are also given each year.

During the 40th Anniversary Season an added distinction came to the Orchestra in the form of a series of twenty coast-to-coast broadcasts over the C.B.S. network on Saturday evenings.

An important landmark in the development of the Cleveland Orchestra under George Szell was its first European tour, which took place during May and June of 1957.

In the season of 1957-58 the Orchestra inaugurated a series of three subscription concerts at Carnegie Hall, New York, which proved so outstandingly successful that the series will continue as a regular part of the Orchestra's annual touring schedule.

Carnegie Hall is particularly proud and pleased to welcome back this month the Cleveland Orchestra and George Szell.

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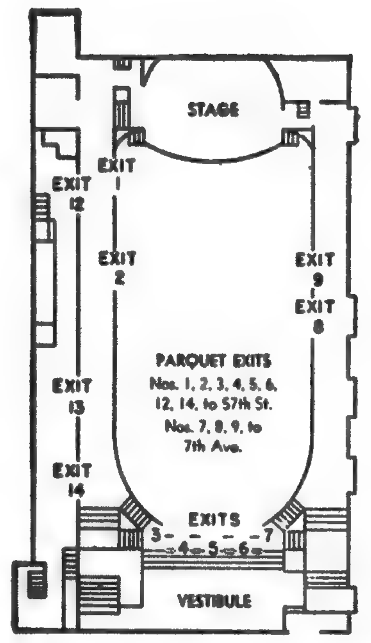

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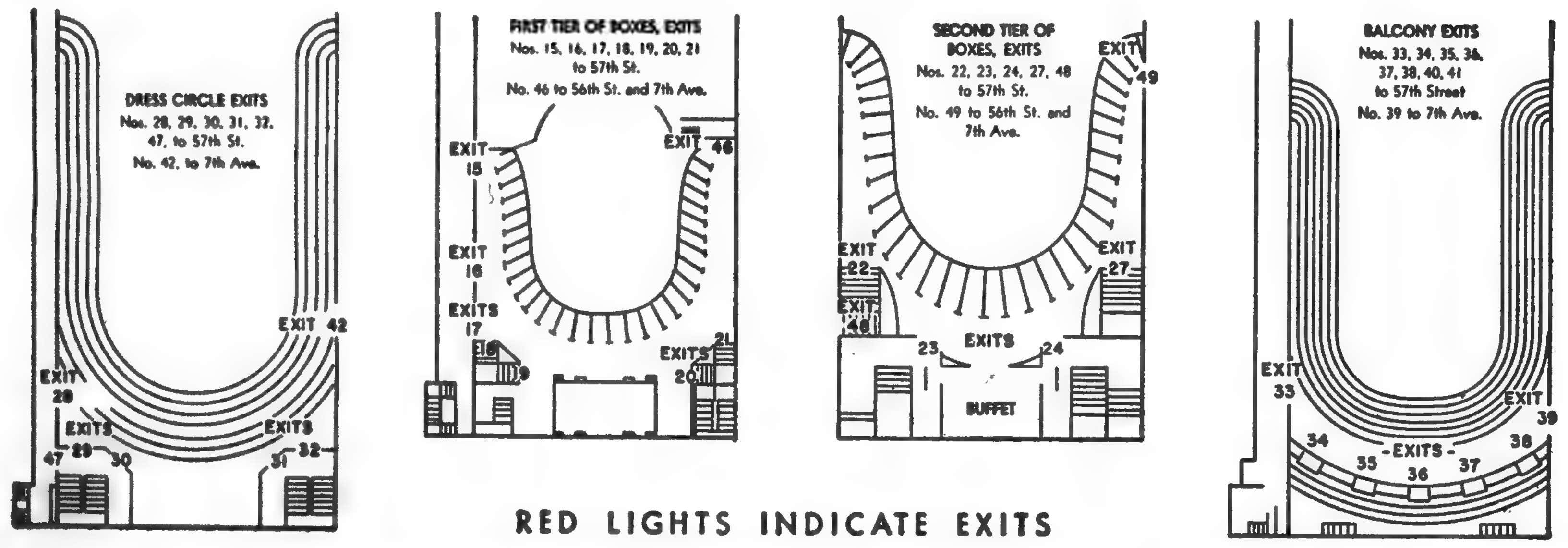
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Almost every season, Arrau, who is as famed for his amazing vitality as he is for his fabulous repertoire and musicianship, performs on three, and sometimes four, different continents. In London, he is today's great box-office draw and often plays as many as five sold-out concerts within a month. In Germany, where he had spent his child-prodigy days and scored his earliest successes, he was given the reception of his career when he returned in March, 1954, one of the last to go back after the war. Today he is the most sought-after pianist in Germany, and in the Spring will be making his 9th sold-out tour there in five years, an unprecedented box-office record.

Following his Carnegie Hall recital on Friday evening, February 20th, Arrau will leave for his annual Spring tour of Europe in the course of which he will play all the 32 Beethoven Piano Sonatas in Berlin and Hamburg (March-April) and again in London and Zurich (May-June), in a total of 28 recitals. He was last heard performing the 32 in New York during the season 1953-54.

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CARNEGIE HALL ANNOUNCEMENTS

FEBRUARY, 1959 - MAIN HALL

10, Tues. 8:30—Cleveland Orchestra
11, Wed. 6:15—Church of the Truth, Dr. Ervin Seale
12, Thurs. 8:30—New York Philharmonic
13, Fri. 2:30—New York Philharmonic*
13, Fri. 8:30—F. G. Gerstman presents Glen Gould, pianist
14, Sat. 2:30—Myra Hess, pianist
14, Sat. 8:30—New York Philharmonic
15, Sun. 11 A.M.—Church of the Truth, Dr. Ervin Seale
15, Sun. 2:30—New York Philharmonic
15, Sun. 8:30—F. G. Gerstman presents a Kurt Weill Evening featuring the "Three Penny Opera" with Lotte Lenya
16, Mon. 2:30—Concert opening United Jewish Appeal Women's Division 1959 Campaign
17, Tues. 8:30—New York Philharmonic - Pension Fund Concert
18, Wed. 6:15—Church of the Truth, Dr. Erwin Seale
18, Wed. 8:30—Boston Symphony Orchestra
19, Thurs. 5:30—WNYC Annual American Music Festival
19, Thurs. 8:30—New York Philharmonic
20, Fri. 2:30—New York Philharmonic
20, Fri. 8:30—Claudio Arrau, pianist
21, Sat. 2:30—Boston Symphony Orchestra
21, Sat. 8:30—New York Philharmonic
22, Sun. 11 A.M.—Church of the Truth, Dr. Ervin Seale
22, Sun. 3:00—New York Philharmonic
22, Sun. 8:30—Igor Besrodni, violinist
23, Mon. 2:30—Nyack Missionary College School Concert
23, Mon. 8:30—Rudolf Firkusny, pianist
24, Tues. 8:30—National Orchestral Association
25, Wed. 6:15—Church of the Truth, Dr. Ervin Seale
26, Thurs. 8:30—New York Philharmonic
27, Fri. 2:30—New York Philharmonic
27, Fri. 8:30—Artur Rubinstein, pianist
28, Sat. 12:00 Noon—New York Philharmonic
28, Sat. 8:30—New York Philharmonic

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Reverand Helen Zagat, CHURCH OF DIVINE UNITY—Sundays at 11:00 A.M. and Wednesdays at 12:15 Noon and Wednesdays at 8:00 P.M.

9, Mon. 8:30—The Harpsichord Music Society, Inc.
10, Tues. 8:30—Gramercy Chamber Ensemble
14, Sat. 8:30—Sheila Minzer, pianist
15, Sun. 5:30—Sunday Concert Society presents Duo di Roma
16, Mon. 8:30—Victor Halverson, baritone
17, Tues. 8:30—Song Cycle by Beatrice Krebs, contralto
22, Sun. 5:30—The Six Handel Sonatas for Violin and Figured Bass. Max Goberman, Violin; Paul Wolfe, Harpsichord and Jean Schneider, Cello.
22, Sun. 8:30—Jean Boutelle - Students' Recital
23, Mon. 8:30—Herman Arminski, pianist
26, Thurs. 8:30—Russell L. Sherman and Matthew Raimondi, Piano and Violin Recital
27, Fri. 8:30—Concert Associates presents Phillippe Entremont, pianist and Maurice Gendron, cellist
28, Sat. 8:30—Manhattan Committee of Jewish Societies Concert

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CARNEGIE RECITAL HALL—MARCH, 1959

Reverend Helen Zagat, CHURCH OF DIVINE UNITY—Sundays at 11:00 A.M. & Wednesdays at 12:15 Noon and Wednesdays at 8:00 P.M. And Good Friday, March 27, 1959 at 12:15 Noon.

1, Sun. 2:30—Charles Levine—Concert
1, Sun. 5:30—Pittsburgh New Friends of Music
1, Sun. 8:30—Victoria School of Musical Arts—Students' Concert

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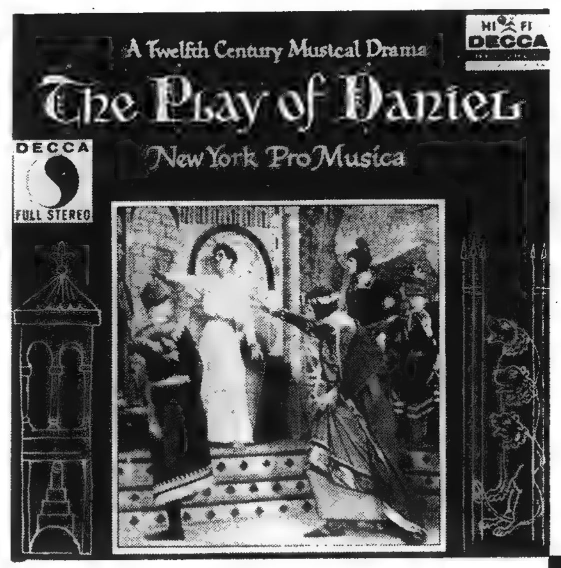

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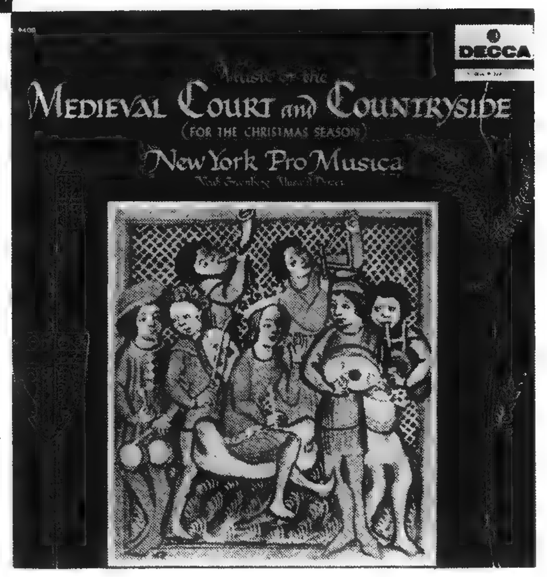

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doing, and the musical language he not disclo any distinctive musical
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SATURDAY REVIEW
NEW YORK, N.Y.
W. 168,511
MAR 7 1959

(CONTINUED FROM PAGE 4)

he speaks of his experience in Spain and readily admits his debt of gratitude.

He played in Carnegie Hall on February 20, 1919 which event James Huneker reviewed in the *New York Times* the following day, saying, "Rubinstein's finger velocity, staccato, brilliant and incisive, with a splendid left hand, are undeniable qualities, coupled with a sweet singing touch and musical temperament — in all, traits sufficient to equip a half-dozen artists." Further: "His playing of 'El Abaicin' by Albeniz, was the best thing of the afternoon, brilliant and rhythmically captivating." For some curious reason this appearance was officially referred to as his American debut.

With the New York Symphony Orchestra under the direction of Walter Damrosch, he played the Brahms B Flat Concerto, one of his specialties. During this and other visits in subsequent seasons Rubinstein appeared with Stokowski, Monteux, Mengelberg and all of the leading orchestra conductors in the country.

Before he sailed for Europe he said to an interviewer: "Stravinsky, Debussy, and Ravel have influenced me a great deal. Stravinsky attracts me because he lost that stupid sense of the importance of epochs. He is the property of all time and so it should be. Stravinsky writes in the Russian idiom, but his ideas are world ideas.

"I shall be glad to go to Europe for awhile. In London I expect to meet that wonderful friend of mine, Joseph Conrad, who was born a Pole, but still is one of the greatest masters of English. I am tremendously proud of him."

To the conjecture that Conrad must also be proud of his countryman's (Rubinstein's) accomplishment, he said, "What is a mere pianist beside a Conrad?"

In 1932 he married Aniela Mlynarski at a fairytale wedding in London attended by celebrities in music, art, literature and diplomacy. His daughter Eva was born in Buenos Aires in 1933; his son Paul in Warsaw in 1935; baby Aline and John Arthur arrived in Hollywood in 1945 and 1946 respectively.

Although Rubinstein's appearances in this country were many up until 1927, he had never been accepted here with the acclaim other lands had accorded him, and he determined not to play in North America again. In 1937 Impresario S. Hurok decided that the time was ripe for a reunion between Rubinstein and the American public. It took all Mr. Hurok's not inconsiderable powers of persuasion but what Hurok wants Hurok usually gets and the pianist returned.

In each of the twenty-two seasons Rubinstein and Hurok have been associated, the love affair between the pianist and the American public has grown stronger and stronger. In 1946 this most international of living artists, friend of royalty and toast of their courts became an American citizen. A sincere and passionate lover of freedom, he is prouder of the simple document that officially makes him an American than any decoration or citation he has ever received.

In the Fall of 1947, he returned to Europe to concertize for the first time since 1939. An idol before he left the continent, his return was the signal for one of the greatest tributes ever awarded an artist. He played more than thirty-five times to sold-out houses which had to install stage seats and permit standees. In Paris, his four concerts grossed five-million francs, an all-time high for the French city. For his first recital in Rome, a box-office line formed at four o'clock in the morning the day tickets were put on sale. At La Scala, he received a twenty-minute ovation. One couple flew to Antwerp, Belgium, from Copenhagen, Denmark, to hear him. When they heard there were no tickets available they followed Rubinstein by plane to Brussels and then to Ghent. At the latter city, faced with another sold-out house, they appealed to the pianist who arranged for them to attend the concert.

In each of the past seven seasons Rubinstein played more than 100 times on three continents. In 1952, besides his European and South American engagements, the pianist played in Israel for the first time since 1935. He appeared 20 times in that country in 20 days, his eight recitals in Tel Aviv being sold out two days after the tickets went on sale.

During 1955-1956 the pianist undertook three massive cycles of works for piano and orchestra, encompassing in a series of five concerts seventeen compositions including all the Brahms and Beethoven concerti, Chopin, Mozart, Grieg, Tchaikovsky, Rachmaninoff, Liszt and Schumann and works by Franck and de Falla. Rubinstein played the series in London and Paris during November, 1955, and in New York's Carnegie Hall performed it in thirteen days, beginning on February 7, 1956 .

In all three cities the entire cycle was sold-out in advance. In New York the press seized the occasion to point out that Rubinstein had first played in the U.S. 50 years before. Editorials in the New York Times and Herald Tribune hailed the event, though the pianist emphatically denied he was celebrating an anniversary. Since hearing the great Busoni in a similar cycle in Berlin during his student days, he said, he had always intended to bring all these works together and "see whether I've accomplished anything after all these years of banging the piano."

Last June Rubinstein returned to his native Poland after a 20-year absence and won from a weeping audience in Warsaw the second standing ovation in Polish history. (The first went to Paderewski.)

Said Howard Taubman in an article in *The New York Times* last February. "Artur Rubinstein belongs to the grand line of pianists. In an era of violence and neuroticism, he is a shining example of the civilized universal man. Although he is a naturalized American, he is a citizen of the world. His passport is not only music but also his wide culture, his relish for humanity, his capacity for understanding and laughter."

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doing, and the musical language he has labored so long to command does not disclose any distinctive musical viewpoint, or an interpretive flair that

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Music Events This Week

The Boston Symphony Orchestra will be on tour during the coming week. Charles Munch will conduct concerts in Stoors and New London, Conn., Philadelphia, Brooklyn and Carnegie Hall, New York.

Following the Orchestra's return, Dr. Munch will conduct the 17th pair of Friday afternoon and Saturday evening concerts on Feb. 27 and 28. His program will include Berlioz' Overture to "Benvenuto Cellini." Brahms' Serenade No. 1 and Richard Strauss' Synfonia Domestica The Brahms Serenade was performed at last summer's Berkshire Festival, but has not been heard at the orchestra's Boston concert since 1909 when the Minuet was conducted by Max Fiedler. The complete Serenade was conducted by Wilhelm Gericke in 1902.

2/16/59

Symphony On Tour This Week

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Following the orchestra's return, Dr. Munch will conduct the 17th pair of Friday afternoon and Saturday evening concerts Feb. 27 and 28. His program will include Berlioz' Overture to "Benvenuto Cellini," Brahms' Serenade No. 1 and Richard Strauss' Symfonia Domestica.

The Brahms Serenade was performed at last Summer's Berkshire Festival, but has not been heard at the orchestra's Boston concerts since 1909 when the minuet was conducted by Max Fiedler. The complete serenade was conducted by Wilhelm Gericke in 1902.

Copland BSO Guest

Composer Aaron Copland will be guest conductor of the Boston Symphony Orchestra here, Apr. 10 and 11, upon invitation of Charles Munch. Mr. Copland will present two works of his own: "Appalachian Spring" and the Suite from "The Tender Land."

~~Monitor~~ 2/21/59 H. R.

Symphony Programs

Charles Munch, music director of the Boston Symphony Orchestra, will conduct on Feb. 27 at 2:15, on Feb. 28 at 8:30, and on March 1 at 3 o'clock.

The first pair of concerts will include performances of Berlioz' Overture to "Benvenuto Cellilini," Brahms' Serenade No. 1 in D major, Op. 11, and the "Symphonia Domestica" by Richard Strauss.

On the Sunday afternoon program Samuel Mayes, the orchestra's first cellist, will be soloist in Bloch's "Schelomo," Hebrew rhapsody for cello and orchestra. The concert will open with the "Royal Hunt and Storm" music by Berlioz and close with Strauss' "Symphonia Domestica."

Music

World-Wide Demand For Guest Concert Conductor

By ALFRED W. BURKE

LOWELL—Youthful conductor Karl Muenchinger, who will direct the world famous Stuttgart Chamber orchestra when it appears here in the third program in the local series of Community Concerts on Sunday, Feb. 22, is much in demand as a guest conductor.

In 1953 he preceded his group to the United States to fulfill an engagement as guest conductor with the San Francisco Symphony orchestra for a series of nine concerts.

With the orchestra he has conducted concerts throughout the musical world. With these concerts in mind, he trained and guided the ensemble through a pattern that embraces the most notable compositions of both the entire classic era and the modern idiom.

This concert, which will grace the stage of the beautiful Little theater at Lowell State Teachers college, will close the current local season. Plans are already under way for an even more successful season for the 1959-60 musical calendar.

An event of musical importance will mark the final program in this year's Moses Greeley Parker lectures. Prof. Paul Bregor, faculty member of the department of music at Lowell State Teachers college, will be the guest artist.

PROF. BREGOR, widely known as a concert artist as well as an educator, made his debut locally a few seasons ago, and impressed his audience with an ability and musicianship of high order. His concert is scheduled for Sunday, March 15, at 3 o'clock in the Little theater at LSTC.

The Boston Symphony orchestra will be on tour during the coming week. Charles Munch will conduct concerts in Storrs and New London, Conn., Philadelphia, Brooklyn and Carnegie Hall, New York.

Following the orchestra's return, Dr. Munch will conduct the 17th pair of Friday afternoon and Saturday evening concerts on Feb. 27-28. His program will include Berlioz' Overture to "Benvenuto Cellini"; the Brahms' Serenade No. 1 and Richard Strauss' "Symfonia Domestica," which has not been heard at the orchestra's Boston concerts since 1909, when the Minuet was conducted by Max Fiedler. The complete Serenade was conducted by Wilhelm Gericke in 1902.

This season's opera-goers will sit through performances of their favorite scores, with top singers listed when the Metropolitan Opera company celebrates its 25th season in Boston. The brief season will open on Monday, April 13, and close with a Sunday matinee performance on April 19.

From a local viewpoint, the initial performance will stage the Barber score "Vanessa" which made it possible for Rosalind Elias to suddenly sweep to operatic fame. On opening night, Miss Elias will join a brilliant cast of co-artists who should, on their talent alone, set off the season with a real burst of singing and acting. Rosalind will sing in "Cavalleria," her second season as Lola.

SHARING THE spotlight that evening will be Steber, who will also sing in "Don Giovanni" on Thursday night; Resnik, Gedda, also listed for the "Don" and the celebrated bass, Tozzi, scheduled for the "La Boheme" of Friday evening.

"Rigoletto" will fill the stage on Tuesday evening with Robert Merrill in the title role. This will mark the only appearance here of the Met's colorful young baritone. Peters, also singing once; Roggero, listed for "Butterfly" on Sunday afternoon; Fernandi, also in "Butterfly" and Wildermann, singing in "Don Giovanni" who is well known in Lowell having appeared here several times with traveling opera companies.

Rise Stevens will appear in her most famous role in the Wednesday matinee of "Carmen." Miss Stevens has sung here in the past and also at Andover academy in the Community Concert series. She will share honors with Krall, Bergonzi and Guarrera.

Milanov will sing "Tosca," and will join a brilliant cast which will include Morrell and Leonard Warren, listed for Tonio in "Pagliacci" on Saturday. In this Don Hines will sing the title role accompanied by Steber, Amara, Hurley, Gedda, Uppmann, Flagello and Wildermann.

"Boheme" lists Curtis-Verna, Fenn, Tucker, Sereni and Tozzi, a really terrific cast. "Fledermaus" with Lewis, Hurley, Thebom, Valletti, Guarrera, Uppman and Gilford, promises another highlight as does Albanese in "Butterfly."

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FEB 22 1959

Munch Program Includes Brahms, Berlioz,, Strauss

Charles Munch will conduct the 17th pair of concerts by the Boston Symphony Orchestra Friday afternoon at 2:15 and Saturday at 8:30 p.m. His program will include Berlioz' Overture to Benvenuto Cellini. Brahms' Serenade No. 1 in D Major, Op. 11, and the Symphonia Domestica by Richard Strauss. The Strauss work was last performed by the Orchestra under Dr. Munch's direction in 1949.

Samuel Mayes, the orchestra's first cellist, will be soloist on the program for Sunday afternoon, Mar. 1 at 3:00, in Bloch's "Schelomo," Hebrew rhapsody for cello and orchestra. Dr. Munch will open the concert with the "Royal Hunt and Storm," Descriptive Symphony from "The Trojans" by Berlioz and will close with Strauss' Symphonia Domestica.

There will be an extra open rehearsal on Thursday, Mar. 5, at 7:30 p.m. in Symphony Hall. Christian Ferras, the French violinist, who is making his debut with the Boston Symphony, will be the soloist. Dr. Munch will conduct.

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FEB 23 1959

MUNCH LEADS SYMPHONY

Charles Munch will conduct the 17th pair of Friday afternoon and Saturday evening concerts on Feb. 27 and 28. His program will include Berlioz' Overture to "Benvenuto Cellini," Brahms' Serenade No. 1 and Richard Strauss' Symfonia Domestica.

The Brahms Serenade was performed at last summer's Berkshire Festival, but has not been heard at the orchestra's Boston concerts since 1909 when the Minuet was conducted by Max Fiedler. The complete Serenade was conducted by Wilhelm Gericke in 1902.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

FEB 19 1959

Symphony On Tour This Week; Returns To Hall On February 27

The Boston Symphony Orchestra is ~~on tour~~ during this week. Charles Munch will conduct concerts in Storrs and New London, Connecticut, Philadelphia, Brooklyn and Carnegie Hall, New York.

Following the Orchestra's return, Dr. Munch will conduct the seventeenth pair of Friday afternoon and Saturday evening concerts on February 27 and 28. His program will include Berlioz' Overture to "Benvenuto Cellini," Brahms' Serenade No. 1 and Richard Strauss' Symfonia Domestica. The Brahms Serenade was performed at last summer's Berkshire Festival, but has not been heard at the Orchestra's Boston concerts since 1909 when the Minuet was conducted by Max Fiedler. The complete Serenade was conducted by Wilhelm Gericke in 1902.

Dr. Munch, Director of the Orchestra has invited Aaron Copland to conduet two of his own works at the Friday afternoon and Saturday evening concerts of April 10-11. Mr. Copland, who will be conducting the Boston Symphony in Symphony Hall for the first time, will present his "Appalachian Spring" and the Suite from "The Tender Land."

Mr. Copland was piano soloist in the first performance of his Concerto for Piano and Orchestra under the direction of Serge Koussevitzky in 1927. He again performed the work last summer at the Berkshire Festival. In 1957 Mr. Copland conducted the Boston Symphony in his Suite from "Our Town" and excerpts from "The Tender Land" at Tanglewood.

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FEB 20 1959

Charles Munch Will Direct Concerts Next Week

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the orchestra's 17th pair of concerts next Friday at 2:15 and Saturday at 8:30.

His program will include Berlioz' Overture to Benvenuto Cellini, Brahms' Serenade No. 1 in D major, Op. 11 and the Symphonia Domestica by Richard Strauss. The Symphonia Domestica was last performed by the Boston Symphony Orchestra under Dr. Munch's direction in 1949.

Samuel Mayes, the orchestra's first cellist, will be soloist on the Sunday afternoon, Mar. 1, program. He will be heard in Bloch's "Schelomo," Hebrew rhapsody for cello and orchestra. Dr. Munch will open the program with the "Royal Hunt and Storm," descriptive symphony from "The Trojans" by Berlioz, and will close with Richard Strauss' Symphonia Domestica, Op. 53.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

FEB 28 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 17th program of the 78th season yesterday afternoon in Symphony Hall. The program:

Overture to "Benvenuto Cellini," Op 23 Berlioz
Serenade No. 1, in D major, Op. 11 Brahms
Symphonia Domestica Strauss

By ROBERT TAYLOR

Richard Strauss's "Symphonia Domestica," which received a joyous reading from Charles Munch and the Boston Symphony Orchestra yesterday, belongs to the curious realm of masterpieces that triumph over skulking bad taste. One feels covert enthusiasm for its musical grandeur; and then one is recalled to the program that inspired it, and feels as silly as if all the magnificence had been lavished on, say, the tonal Adventures of Peter Pan.

This, I think, is the reason why the "Symphonia Domestica" is not presented more often here, and why it remains a bizzare and unique achievement. Strauss was quite right in asserting that his tone poem to domestic bliss should be heard in the abstract. The human mind being what it is, however, cannot help conjuring up the narrative that Strauss later endorsed, perversely, as his inspiration.

Gumdrop Fantasia

Of course, the story, as the score indicates, was Strauss's motivating power. He sought to celebrate a day of family tranquility. Papa, Mama, Baby, the Baby's Bath, The Clock That Strikes Seven, The Quarrel and Reconciliation—all the figures of a gumdrop fantasia are present for anyone who wants to digest a sticky fable. But there is a strange ambivalence to the whole thing; for, however, sentimental Strauss may have been in describing his program—in presenting his idealized version of his private life—in actuality, when it came to setting the notes down on paper, he ceased confusing himself with Dr. Spock.

I suppose it is impossible, once one has discovered what it is "about," to disengage the mind from the literal scheme of the "Domestica," instead of hearing the work, the program forces one to listen for the baby's rattle and the gurgle of bath water. Yet it was the merit of yesterday's fine-grained performance that these sound effects merged into the unsullied symphonic development of pure music.

Dr. Munch applied the radiant orchestral colors of the Adagio delicately; the polyphonic elaboration was clearly stated; the berceuse emerged with exquisite tenderness; over the whole shimmered an elusive and subtle texture of poignant feeling that a coarser, more 'heroic' interpretation would eschew. (It was possible, for example, to discern the wealth of genuine lyricism in such a passage as that alloted to the oboe d'amore, rather than the earth-bound allusions.) A minor mishap ocurred in the Introduction when the conductor dropped his baton; but it was retrieved by violinist Alfred Krips, and Dr. Munch carried out the complete concept in a most engaging and lucid style.

What Strauss had to say in the "Domestica" was banal; his way of saying it was not. And it seems to me proof of his genius that he seemed to provide the only music of real substance yesterday. The Brahms Serenade has not been performed at these concerts since 1902 and the lapse is understandable, for the score is an apprentice work in which the youthful Brahms was learning the mastery of his craft by modelling himself after Beethoven and Mozart.

Chaste Sweetness

The score is replete with charm, with flashes of blithe melody and a chaste and fastidious sweetness; yet it lacks the distinctive stamp of the creative intellect, the technical control that Brahms was to later exhibit in the symphonic form. In my program notes I see that the conductor, Johann Herbeck, falls into the category of purblind prophet for observing that he thought Brahms, at this point, overpraised. But Herbeck knew what he was saying.

The Overture to "Benvenut Cellini," which opened this stri ng program of lesser-playe items, acquired a dramatic elan that makes one wonder why it's such a neglected affair. True, the music possesses the air of the theater for which it was intended, still it exhibits all the vitality and exhilaration of the "Roman Carnival" Overture. The bracing sweep and swagger of its presentation yesterday did not scant the dark, underlying current of brooding (expressed pizzicato in the lower strings) amid the robust Renaissance bravura.

Next week the 26-year-old French virtuoso, Christian Ferras, will make his American debut in Brahms's Violin Concerto; and Charles Munch will also conduct Faure's Suite from "Pelleas and Melisande," and Honneger's Symphony No. 4, "Deliciae Basilienses."

Christian Science Monitor

BOSTON, SATURDAY, FEBRUARY 28, 1959 **Art—Music—Theater** **11

Charles Munch in a Traditional Mood

Program of Pictorial Music For Imaginative Listeners

By Harold Rogers

Symphony subscribers can approach Symphony Hall this weekend without trepidation. There are no premieres. There are no moderns. They can settle back on pillows of convention, relax their mental muscles, and enjoy themselves.

Yet there is much more than mere enjoyment in Charles Munch's program this week. Though they may be traditional, the works by Berlioz, Brahms, and Richard Strauss are not played often enough to qualify as chestnuts. There are many interesting things to listen to, and, as in the case of Strauss's "Symphonia Domestica," to listen for.

When Dr. Munch opened with the Berlioz Overture to "Benvenuto Cellini," the music spoke in the same mysterious way as do nearly all his works. Berlioz does more than take the listener back into his own period, the nineteenth century. He enables us to step into the heroic tonal canvas that he sets before us. Chords of memory are set in sympathetic vibration, summoning up visions of things we have never consciously experienced. We find ourselves in "that lost land, that soft clime, in the crimson evening weather" of Bulwer-Lytton's recalling.

* * *

Not so with Handel or Mozart whose moods, in spite of historical or mythological sources of inspiration, remain rooted in the eighteenth century. Berlioz was a visionary; his music could not otherwise free the imagination as it does. Non-programmatic Brahms, of course—or any absolute composer—cannot give us this type of emotional transport.

The emotions touched by Brahms are set to ringing without a sense of time or place, and for this reason they are purer, perhaps, than those of Berlioz. But one should not look for anything very deep in Brahms' Serenade No. 1, his Opus 11 heard yesterday afternoon. It is a youthful work that makes no pretensions of being more than its title indicates. Though he does not handle the orchestra with the mastery he was to gain later, he was none the less sure. He wrote a successful entertainment.

If Dr. Munch obviously enjoyed himself while conducting the Berlioz and the Brahms, thus making ingratiating music as he usually does, he manifested an even greater sense of verve in the "Symphonia Domestica."

* * *

Here we need only observe the scenes of marital bliss that Strauss sets before us—to listen to the easy-going and dreamy husband, his vivacious wife, and their tranquil child, forever playing nearby (those cheerful little undercurrents). There is a lullaby when the child is put to bed, and a love scene, painted in Straussian splendors; there is even a merry dispute the following morning that resolves in a joyous conclusion (a climax such as only Strauss could build).

No, there was no exercise for adventurous eardrums, just glorious sounds and plenty of pictures for imaginative listeners.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

FEB 28 1959

Dr. Munch Conducts Berlioz, Brahms and Strauss

The Symphonia Domestica Has Glowing Performance

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 17th program of the Friday—Saturday series. Charles Munch music director, conducted Berlioz' Overture to "Benvenuto Cellini"; the Serenade in D major, No. 1, by Brahms, and Richard Strauss' Symphonia Domestica.

By CYRUS DURGIN

Dr. Charles Munch this week has been able to formulate a Boston Symphony Orchestra program which avoids overly familiar music. The result is a concert of freshness and exceptional interest. As matters turned out yesterday, condustor and orchestra rose magnificently to the occasion and achieved a glowing performance of Richard Strauss' Symphonia Domestica.

For not readily discernible reasons, Dr. Munch had not given us the Domestica since 1949, near the beginning of his first season here. Accordingly both the work itself and his approach to it, after nearly a decade, had whetted one's anticipation.

The Domestica, with its alternately droll and sentimental regard for the principle and the details of family life, including the baby's bath and the not uncommon disputes between Papa and Mama, might not be thought to have exceptional appeal to an interpretive artist.

But the purely musical side is something else again, with its large design, its blends and contrasts of instrumental colors, and the exacting details of Strauss' counterpoint. These are a powerful challenge to a dynamic conductor, and, not unexpectedly, Dr. Munch seemed to have been fired by the challenge.

From a beginning of comparatively low voltage, this reading took on power and tension, until, midway in the score, the attentive listener was well aware that the orchestra had similarly responded, and that we were hearing a remakably intense but superbly controlled performance.

The tone was marvelously rich and deep, the moving contrapuntal voices as clear as you could have wanted, and imagination was playing freely between conductor and orchestra.

At the end, consequently, there was a large and wholly merited ovation. This performance, from a conductor who has never seemed to be deeply sympathetic to Strauss, though on the other hand he has not shunned that composer, was truly by way of being an artistic dividend of the season.

As for Brahms' D major Serenade, that first essay of the uncertain young Johannes with orchestra is today distinctly a novelty. You are much more likely to read about it in biographies and studies of Brahms than you are to hear it.

Third, Fifth Omitted

Dr. Munch had played the score at Tanglewood last Summer, omitting the third and fifth movements. In this same reduced fashion, the Serenade was heard yesterday. The texture, quite naturally, is curious. Romanticism, in subdued manner, is the key to the first movement, with its horn calls and, for Brahms at that time, fairly expansive melody.

As an artistic descendant of Beethoven and Schumann, Brahms hardly could have avoided suggestions, if not outright reminiscences, of those masters when he was 25. Yet there is much more of Brahms himself in the Serenade, and page after page heralds in a way the more experienced and sure-handed Brahms to come in the Haydn Variations and the four symphonies. You can spot certain episodes strikingly like portions of the later orchestral works, as if, in the Serenade, he was almost making sketches of what years afterward would be emerged in finished and much more polished form.

There are, too, the clumsy places, clumsy in balance and blend of instruments, that plagued Brahms during much of his life. But in respect of rhythm, the full-grown Brahms appears in the Serenade.

After an unaccountably very rough beginning in Berlioz' Overture, the "Benvenuto Cellini" introduction went with the passion and the song and the richness we associate with Munch's performance of this composer.

Next week the conductor will present the Suite from Faure's "Pelleas and Melisande"; Honegger's Fourth Symphony, "The Delights of Basel," and the Brahms Violin Concerto with Christian Ferras as soloist.

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FRANCE-AMERIQUE March 15, 1959

Brillants succès des violonistes français aux Etats-Unis:

★ CHRISTIAN FERRAS est salué à Boston comme un "maître de la génération montante"

★ ZINO FRANCESCATTI est acclamé, à New-York, avec l'orchestre de Philadelphie

DES la première phrase du soliste dans le Concerto de Brahms, on sent qu'on est en présence de la Grandeur. Ce que Christian Ferras a appris de ses maîtres — il y a déjà bien longtemps puisqu'il a eu son premier prix du Conservatoire de Paris à douze ans et demi — est une chose; ce qu'il a mis de sa musicalité, de sa personnalité, de sa sensibilité, dans son jeu en est une autre, bien plus importante.

Arrivé dans la matinée de jeudi à Boston, il n'avait pas pu répéter avec l'orchestre avant la répétition générale publique de jeudi soir, mais tout autant que la baguette de Münch — maître incontesté des accompagnements de solistes — son jeu expressif et nuancé a fait que tout le concerto a été donné sans la moindre interruption, sans que la moindre mise au point ait été nécessaire.

Le violon de Christian Ferras "sonne", d'une sonorité riche et claire, qu'il contrôle à volonté par un vibrato expressif et un archet d'une souplesse rare; tous les muscles du bras droit sont coordonnés comme les rouages d'un mécanisme de précision et il n'est pas jusqu'au petit doigt qui se lève de l'archet pour donner plus de velouté à une phrase du second mouvement, si poétiquement chantant.

La Cadence (de Kreisler) — "la descente dans la fosse aux lions", avait coutume de dire un ami parisien — sort, claire, sans faille, comme d'un orchestre en miniature; les mélodies et contrepoints se détachent harmonieusement; les double et triple-cordes s'entendent comme autant de violons séparés, sans aucun effort apparent, comme si c'était la chose la plus simple, la plus naturelle au monde. Et, pour Christian Ferras, c'est bien cela: jouer du violon est pour lui chose naturelle, une chose qui lui procure de hautes satisfactions pour le plus grand plaisir de ses auditeurs de plus en plus nombreux et appréciateurs.

Comme un hommage spontané, le public de la générale — qui connaît pourtant bien ses usages et sait qu'on n'applaudit pas entre les mouvements — a salué d'une explosion de bravos enthousiastes la dernière note du premier mouvement répétés à la fin du second et se transformant en ovation après le dernier accord final, même s'il est de tradition que l'artiste ne revienne pas à une répétition, fût-elle publique. La même ovation a récompensé Christian Ferras aux concerts de vendredi et samedi.

Christian FERRAS

Au même programme, une excellente interprétation de "Pelléas et Mélisande", de Gabriel Fauré, dans laquelle les cordes notamment ont bien mérité leur réputation de "sonorité unique" et la symphonie d'Arthur Honegger "Délices de Bâle", nostalgiquement évocatrice d'une ville où le Moyen-Age voisine harmonieusement avec le modernisme, où le bruit des fanfares fait le pendant au cahin-caha syncopé du petit tramway.

Les commentaires de la critique américaine

LA critique n'est pas chiche des superlatifs. Cyrus Durgin, dans le Globe, *commence son papier par: "Un autre brillant talent violonistique, nouveau dans ce pays, a fait une entrée triomphale parmi nous... Il a choisi de jouer l'un des chefs-d'oeuvre les plus difficiles du répertoire et l'a joué comme un maître plus vieux d'ans et d'expérience qu'il n'en a... C'était pure joie d'observer l'aisance apparente de son doigté et la délicate puissance de son coup d'archet. C'étaient aussi pures délices que d'entendre les méandres de la partie solo — en figures, écarts, accords, octaves, trilles et les interludes de mélodie cantabile — sortir aussi précisément dans le ton, aussi proprement et exactement en valeurs... Au-dessus et au-delà des technicalités était la noblesse raffinée de l'interprétation de Ferras. Même la cadence était musicale, bien moins une démonstration de virtuosité qu'un interlude rhapsodique de soliste... Je suis bien sûr que nous l'entendrons encore."*

Dans le Herald, *Robert Taylor écrit: "L'art de Christian Ferras... flamboie d'une passion froide aussi concentrée et intense que la mèche blanche d'une bougie. Le choix du concerto de Brahms (pour ses débuts) est à la fois admirable et un peu déconcertant, parce que c'est un cliché de concert s'il en fut, mais admirable parce que M. Ferras nous l'a montré sous un jour nouveau... Le genre de romantisme dans lequel il conçoit l'oeuvre peut être qualifié de typiquement français, c'est-à-dire qu'il met l'accent sur la passion, une passion contrôlée il est vrai, plutôt que sur la vague et mystique poésie sensuelle germanique inhérente à la partition... En bref, ce fut une interprétation de tout premier ordre et, techniquement aussi, l'artiste présente une image formidable. Son legato soutenu est le résultat d'une technique prodigieuse de l'archet... Plus que tout, il transmet ses idées avec une originalité convaincante. Il est téméraire de prédire son avenir sur la base d'une seule oeuvre, mais le Brahms fournit la preuve que Ferras peut très bien être le maître de la génération montante."*

Harold Rogers, dans le Christian Science Monitor, *dit qu'il a entendu Christian Ferras dans le concerto de Berg, l'année dernière, à Hambourg et qu'il regrettait un peu de voir le Brahms au programme de Boston. "Cependant, tout fut pardonné avant qu'il n'eût joué la moitié du premier mouvement; lorsqu'il arriva à la cadence, toute envie de Berg était effacée... Les auditeurs cette semaine peuvent se détendre et jouir de l'interprétation incandescente de M. Ferras, de la clarté de ses trilles, de la rapidité de ses trémolos, de la précision de ses double-cordes, de la facilité de son coup d'archet... Voilà un jeu passionné, dans sa plus haute acception, un art qui n'est pas seulement étonnant de technique, mais stimulant émotionnellement."*

Bravo, Christian Ferras, à la prochaine... bientôt!

Brillante réception au Consulat général

LE Consul général de France et Mme Charles de Pampelonne ont tenu à honorer le jeune et grand violononiste français, Christian Ferras, à l'occasion de ses débuts aux Etats-Unis.

Après avoir assisté au concert de l'Orchestre symphonique de Boston, au cours duquel Christian Ferras a magistralement interprété le Concerto de Brahms, ils ont offert chez eux une réception à laquelle assistaient des personnalités du monde intellectuel et musical de Boston, à commencer par le Maître Charles Münch et sa collaboratrice, Mme Henriette Hirschman, et les musiciens de la Symphonie; Louis Speyer, Alfred et Léon Zighera, Harry Dickson, Joseph de Pasquale, Richard Burgin, concertmaster; le chef d'orchestre Russell Stanger, Mme Greta Barrot-Milk; ainsi que le nouveau Consul général d'Italie et Mme Alfredo Trinchieri; le marquis de Santa Cruz, nouveau Consul d'Espagne à Boston, et la marquise; M. et Mme Aaron Richmond; Mme John Marquand; Mgr Murray. Remarqué encore dans l'assistance Mme Simone Rivière, M. et Mme Jean-François Berry, M. et Mme Florin, Mlle Andrée Bruel; Mme Germaine Lafeuille, Mme Julian Rogers, le professeur et Mme George McKee, M. et Mme Edward Taft, M. et Mme A. Titcomb, le professeur et Mme W. Langer, Mme Robert Montgomery, la duchesse de Leuchtenberg, M. et Mme Chandler, Mme Steinert, Mme Sedgwick, etc.

Très simple, souriant, Christian Ferras serrait des mains, répondait à de nombreuses questions et ne montrait aucun signe de fatigue après son premier contact avec les virtuoses de l'Orchestre de Boston et le public — réputé comme "difficile" — du vendredi après-midi, qui ne lui ont pas ménagé leurs applaudissements et ovations bien mérités.

G. Z.

De nos envoyés spéciaux:

Georges ZILBERSTEIN et EDGARD FEDER

ZINO Francescatti a été le soliste fêté et acclamé au dernier concert du splendide orchestre de Philadelphie, dirigé par le musicien de grande classe qu'est M. Eugène Ormandy. Il joua un concerto moderne, celui du compositeur anglais William Walton et le fameux concerto de Paganini.

Nous avons suivi de près, depuis une trentaine d'années, tant en Europe qu'en Amérique, la carrière météorique de Zino Francescatti et nous avons participé, en admirateur aussi fervent qu'ému, à de nombreuses étapes de cette prestigieuse ascension. Eh bien, foi de mélomane, jamais auparavant n'avons-nous entendu Francescatti dans une forme aussi divinement parfaite.

Zino FRANCESCATTI

L'élégance et l'aisance seigneuriale avec lesquelles il résout les problèmes de virtuosité les plus diaboliques, la noblesse de sa cantilène, la pureté de son intonation, la vibrante et chaleureuse beauté de sa sonorité, le goût de ses phrasés, l'intensité, la vigueur et l'ardeur de son tempérament font de lui l'Orphée moderne du violon. S'étonnerait-on donc que chacun de ses fidèles auditeurs le considère comme un ami personnel?

E.F.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

FEB 26 1959

Symphony Rehearsal

There will be an extra Open Rehearsal of the Boston Symphony Orchestra at Symphony Hall on Thursday, Mar. 5, at 7:30 p. m. This is in addition to the regular series which has been sold out by the season.

Charles Munch, music director, will conduct, and Christian Ferras, the French violinist, will be soloist. Mr. Ferras is making his United States debut with the orchestra.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

FEB 26 1959

Open Rehearsal Added To Symphony Schedule

The Boston Symphony Orchestra announces an extra Open Rehearsal which will take place on Thursday evening, March 5, at 7:30 at Symphony Hall. This rehearsal is in addition to the regular series which has been sold out by the season.

Charles Munch, Music Director of the Boston Symphony, will conduct, and Christian Ferras, the French violinist, will be soloist. Mr. Ferras is making his United States dtbut with the Boston Symphony Orchestra.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

FEB 27 1959

EXTRA REHEARSAL

The Boston Symphony Orchestra announces [illegible] open rehearsal Thursday night, March 5, at 7:30 in Symphony Hall. This is in addition to the regular series which has been sold out by the season.

Charles Munch, music director of the orchestra, will conduct, and Christian Ferras, French violinist, will be soloist. He is making his U.S. debut here.

Tickets are now on sale at the box office.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

FEB 20 1959

SYMPHONY IN 'REHEARSAL

The Boston Symphony Orchestra announces an extra Open Rehearsal for Thursday evening, March 5, at 7:30 at Symphony Hall. This rehearsal is in addition to the regular series, which has been sold out by the season. Munch will conduct. Christian Ferras, French violinist, will be soloist.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

FEB 22 1959

Extra B. S. O. Open Rehearsal March 5

The Boston Symphony Orchestra announces an extra Open Rehearsal which will take place on Thursday evening, Mar. 5, at 7:30 at Symphony Hall. This rehearsal is in addition to the regular series which has been sold out by the season.

Charles Munch, Music Director of the Boston Symphony, will conduct, and Christian Ferras, the French violinist, will be soloist. Mr. Ferras is making his United States debut with the Boston Symphony Orchestra.

Unreserved tickets at 2.00 are now available at the Box Office.

Sixty-One

THE BOSTON SUNDAY GLOBE—MARCH 1, 1959

Christian Ferras Will Make U.S. Debut With B.S.O.

Christian Ferras Will Make U.S. Debut With B.S.O.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAR 5 1959

Christian Ferras, French violinist, will make his United States debut with the Boston Symphony Orchestra at the concerts this weekend.

Ferras, French Violinist, Is Soloist With Symphony

Christian Ferras, the young French violinist, will make his United States debut with the Boston Symphony Orchestra, with Charles Munch as conductor, on Friday afternoon at 2:15 and Saturday evening at 8:30, as soloist in the Brahms Violin Concerto in D major, Op. 77. Dr. Munch will begin the program with the Suite from incidental music to "Pellease and Melisande" by Gabriel Faure and Arthur Honegger's Symphony No. 4, "Deliciae Basilienses."

Ferras was born at Le Touquet in northern France in 1933 and began his musical studies at the age of 7. He was a student at the Paris Conservatory and in the years of 1948 and 1949 won two major awards—the first prize at the international competition at Scheveningen and first prize in the 1949 Marguerite Long-Jacques Thibaud competition in Paris. Ferras has been guest soloist with the leading orchestras of Europe and made his North American debut with the Montreal Symphony in November, 1957. Ferras will appear with the Boston Symphony on its final New York tour in Carnegie Hall on Wednesday, Mar. 11, in addition to his two Boston concerts.

Eugene Istomin will be soloist at the Symphony concert on Tuesday, March [illegible] at 8:30 in Symphony Hall. Dr. Munch will also conduct Schumann's Overture to Byron's Manfred, followed by Beethoven's Piano Concerto No. 4 in G major with Istomin as soloist. The closing work on the program will be the Saint-Saens Symphony No. 3 in C minor (with organ). Berj Zamkochian as soloist.

The program for today's concert in Symphony Hall at 3 will include Berlioz' "Royal Hunt and Storm" from "The Trojan"; Bloch's "Schelomo" with Samuel Mayes, the orchestra's first cellist, as soloist; and the Symphonia Domestica by Richard Strauss.

FRANCE-AMERIQUE
8 March 1959

CHRISTIAN FERRAS aux Etats-Unis

Né au Touquet voici [illegible] ans, Premier Prix du Conservatoire de Paris de violon et de musique de chambre, lauréat du Prix Marguerite Long-Jacques Thibaud, Christian Ferras, qui a été applaudi dans toute l'Europe et en Amérique du Sud, se fait entendre pour la première fois aux Etats-Unis ce vendredi 6 mars, à Boston, joue le 10 mars à New Haven et donne son premier récital new-yorkais à Hunter College le dimanche 15 mars.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAR 7 - 1959

Ferras at Symphony

Young French Violinist Plays Brahms in U.S. Debut

By Harold Rogers

There are violinists on the concert platform today who make a larger sound than does Christian Ferras; there are those who may have a purer tone and a shade finer degree of accuracy; but there are few who can match this young Frenchman in the fire he ignites.

Here is impassioned playing in its highest sense. Here is artistry that is not only technically astonishing, but emotionally exciting. It makes little difference what he sets his bow to—Alban Berg or Johannes Brahms—the results show the same devoted approach, the same successful result.

He chose the Brahms Concerto for his United States debut yesterday afternoon with the Boston Symphony. When I heard him a year ago in Hamburg, Germany, he played the Berg Concerto; and the applause he won for the Berg exceeded what he won for the Brahms.

Knowing that M. Ferras has the Berg in his repertoire, and knowing, too, what an extraordinary composition it is, at the outset yesterday one could hardly help feeling some disappointment at the prospect of hearing the Brahms again, however monumental it may be. Yet all was forgiven before he had played half the first movement; when he came to the cadenza, all longing for the Berg was blotted out.

There are several good reasons for playing the Brahms. M. Ferras doubtless wished to win his laurels in a new country without giving his listeners the hurdle of a contemporary work. Charles Munch, too, may have had his objections. His season is busy enough without having to prepare a complicated piece like the Berg.

Such being the case, listeners can sit back this weekend and revel in M. Ferras's incandescent performance, the clarity of his trills, the velocity of his tremolos, the accuracy of his doublestops, the facility of his bow.

Dr. Munch's program opened with Fauré's serene Suite from the incidental music for Maeterlinck's "Pelléas et Mélisande." Here Fauré takes us into the Never Land of story-book imagery as easily as does Debussy in his opera on the same subject, though each pursues his own road.

Then Dr. Munch turned to Honegger's Symphony No. 4, "Deliciae Basilienses," and continued the pastoral mood set by Fauré. But Honegger, though captivated by the scenes and folk tales of Switzerland, injected a good deal of 20th-century starch.

VIOLINIST — Christian Ferras, in debut here with the Boston on Wednesday.

Sunday 3/8/59

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

AR 7 - 1959

Social Chatter

By Alison Arnold

Violinist Ferras Guest of Honor At French Consul General's Party

A COCKTAIL PARTY after the Symphony concert was yesterday's social highlight. It was given by Baron Charles de Pampelonne, the French consul general, and his wife at their home on Beacon Street. The guest of honor was Christian Ferras, violinist, who made his first appearance in the United States yesterday afternoon with the Boston Symphony Orchestra. From 5 to 7 o'clock Bostonians mingled with musicians. Invitations to these consular parties are much sought after and Boston is fast acquiring an international set. The social life of Boston's consuls is becoming famous and few other cities have such a rash of parties given by and for these international figures. Never say Boston is provincial! Among yesterday's guests were Mr. and Mrs. Albert C. Titcomb, Mr. and Mrs. Edward A. Taft, Mr. and Mrs. William Aldrich, Mrs. John C. Phillips, Dean Robert A. Choate, Mrs Stanley W. Smith and her sister, Miss Winnifred Johnstone, Mrs. Jasper Whiting, and Alfredo Trinchieri, the Italian Consul General.

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MUSIC ON THE SOUTH SHORE was the purpose of a tea held recently at the home of Mrs. F. Morton Smith of Hingham. In a setting of flowers from Mrs. Smith's greenhouse, Friends of the Hingham Civic Orchestra discussed ways of stimulating interest in the symphony orchestra and other assistance that could be given the orchestra's plans to play, present and interest the people of the community in classical music. Since the Friends is a social group, the women took time to listen to a recording of the Cesar Franck D Minor Symphony so they could become familiar with the major work to be presented at the orchestra's spring concert to be held in the Hingham High School Auditorium, Friday evening, March 20. Among the Hingham women at the tea were Mrs. George Gassett, Mrs. John Samuelson, Mrs. I. Douglass Reade, Mrs. Richard S. Berry, Mrs. Parker H. Starratt, Mrs. George Davis, Mrs. John H. Fisher, Mrs. George S. LeMoine, Mrs. S. Edward Eaton and Mrs. Irving D. LeBeau. From South Weymouth came Mrs. Anna Carr, and from Cohasset, Mrs. Charles W. Maloney, Mrs. William [illegible], Mrs. Benjamin T. Burley, Mrs. John Robinson and Mrs. [illegible] Chapin.

* * *

MARRYING THIS MONTH are Sherry Garland Hill and Lt. (jg) Alexander Jenkins, 3rd, USN, who have chosen Saturday evening, March 21, for their wedding. He's the son of Mr. and Mrs. Alexander Jenkins, Jr., of Dover and Falmouth. The Rev. Samuel S. Johnston will perform the 8 o'clock ceremony at St. Andrew's Church in Wellesley, and the reception will follow at the Wellesley Country Club. The future bride is the daughter of Dr. and Mrs. Alfred Tuxbury Hill of Washington and Falmouth. Dr. Hill will give his daughter in marriage. The maid of honor will be Carol Hanschka of Montclair, N. J. The bridesmaids will include Lucy Wendall of Milton, Phyllis Woods of Deaver, Colo., and the junior bridesmaids will be Kate Garland Hill, sister of tthe bride-to-be, and Nancy Hopkins Fenton of Ashland, Ohio. Daniel Jenkins of Dover will be his brother's best man, and the ushers, headed by Lt. (jg) Roger Bullard, USN, of Quonset Point, R. I., will include James D. Bishop of Cambridge, Peter Low Fenton of Ashland, Ohio, and Guy Frederick Garland of Weston.

MISS HILL

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

MAR 7 - 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch, conducting, presented the 18th program of the 78th season yesterday afternoon in Symphony Hall. Christian Ferras, violin, was the soloist. The program:

"Pelleas et Melisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80 ..... Faure
Symphony No. 4, "Deliciae Basilienses" ..... Honegger
Violin Concerto in D major, Op. 77 ..... Brahms

By ROBERT TAYLOR

The art of Christian Ferras, the 26-year-old French violinist who made his American debut yesterday with the Boston Symphony Orchestra, blazes with a cold passion as intense and concentrated as the white core of a taper.

The choice of the Brahms Violin Concerto as a vehicle to display his talent on this important occasion was both admirable and a little dispiriting—the latter, because the piece is a concert cliche if there ever was one, but admirable because Mr. Ferras showed it to us in a new light. There are many approaches to the Concerto, lyric, clinical, elegant, even a boisterous gypsy display has been known to work; but Mr. Ferra's approach is wholly informed by his own temperament.

The type of romanticism in which he conceives the score may be dubbed typically French. That is to say, his emphasis is on passion, a controlled passion, as it were, rather than on the vague and mystical sensuous Germanic poetry inherent in the score. His tone, for instance, is not particularly luscious; in fact at times it becomes thin and slightly acid; minor flaws of intonation may be noted; he does not strive for full-bodied climaxes.

Compact Utterance

But what the listener gets from his splendid interpretation is a sense of the Brahms as an integrated and compact utterance full of a lashing energy and inspired intelligence. In the opening movement Mr. Ferras subdues his opportunities in the solo spotlight until the cadenza (an elaborate affair, which sounded to me as though it might be an adaptation of the traditional Joachim cadenza, although I'm not sure on this point); but then his character emerges with dazzling authority and stunning rhythmic power, all the more effective because the concept seems coherent, not merely a cluster of fireworks. The adagio is a superbly contrasted section in which the legato bowing discloses no lack of subtle color; and in the final allegro Mr. Ferras attains a soaring yet wholly disciplined power.

In short, this was a first-rank interpretation, and technically too, the artist presented a formidable image. His sustained legato line is the result of a prodigious technic with the bow. His scrupulous fingering, his stops and security in all positions on the board could not be questioned.. Above all, however, he projects his ideas with compelling originality. It is rash to predict his future on the basis of one performance, but the Brahms provided evidence that Christian Ferras may well be one of the masters of the coming generation.

Arthur Honneger's Fourth Symphony, subtitled "The Delights of Basle," is not one of the composer's most graphic scores, although agreeable and touched with a beguiling folk flavor. The mood throughout is one of ruminative wandering among the byways of a cherished city savouring the memories it evokes. The scoring is deft but equally nostalgic, distributing apt quotations of Swiss popular melody with a generous hand.

Clear Texture

One admires Honneger's polyphonic treatment, the neat and clear orchestral texture, but the Fourth is a trifle too placid to make its way. It is one of those works that its creator must have held in particular affection for the part of his life that the symphony embraces. With all its felicities, though, the Fourth conveys the impression of looking at somebody else's home movies of a vacation trip.

Dr. Munch and the orchestra offered a reading of exquisite refinement here, and in The "Pelleas and Melisande," suite of Faure which opened the program. The suite suffers by comparison with the far greater Debussy opera, but it is lovely, sweet music of a graceful melodic cast. The detail of the interpretation proved notable, and its shimmering texture glinted with the evanescent and delicate interplay of the inner voices.

Next week the Orchestra will be on tour in the East. During the weekend of March 20-21 Richard Burgin will conduct. The program: Beethoven's String Quartet in A minor, Op. 132, performed by string orchertsa; Stravinsky's Symphony in C, and Strauss's "Till Eulenspiegel's Merry Pranks."

Amusements

Ferras Soloist With BSO --

Plays Brahms Concerto In United States Debut

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 18th program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Faure: Suite from the music to Maeterlinck's "Pelleas and Melisande"; Honegger: Fourth Symphony, "The Delights of Basel"; Brahms: Violin Concerto in D major, Christian Ferras, soloist, in his first appearance in the United States.

By CYRUS DURGIN

Another brilliant violin talent, new to this country, swept triumphantly into our ken yesterday afternoon as Christian Ferras made his United States debut as soloist with the Boston Symphony Orchestra in the D major Concerto of Brahms. Notably a musician, as well as a fiddle virtuoso, Ferras is a Frenchman who will not reach 26 until June 17.

He elected to play one of the most difficult masterworks of the violin repertory, and he played it like a master of more years and experience than he can claim. Brahms' massive Concerto bristles with technical problems, but those of musical style, continuity and expression are just as formidable.

It was sheer joy to observe the seeming ease with which he fingered the strings and dealt powerfully and yet delicately with the bow.

It was also pure delight to hear the intricacies of the solo part—in figurations, wide leaps, chords, octaves, trills, and the episodes of cantabile melody—emerge so accurately upon pitch, so clean and so exact in note values. Nothing was ever scamped or fuzzy.

Above and beyond technicalities was the fine nobility of Ferras' performance. Even the cadenza was musical, far less a virtuoso display than a rhapsodic solo interlude.

To be sure, Ferras was inclined to be free in tempo and on the long side in coming in with the orchestra. This last obliged Dr. Munch to gauge with split-second timing the entry of the instruments, which generally got there before the soloist!

The weight of Brahms' orchestration and its dynamics makes a special problem, but for the most part the violinist was not forced to play louder than indicated to be heard, a factor which counted heavily when the rhythm of the solo violin countered that of the orchestra.

At the end Ferras received a warmly cordial ovation from the Friday subscribers. I am quite sure we shall hear more of him.

The afternoon was one of superlative music-making upon the part of the Boston Symphony, from the hushed pathos of Faure's "Pelleas and Melisande" music through the lyricalities of Honegger's disarmingly affable Fourth Symphony, and the virile force of Brahms.

Dr. Munch singled out first oboe Ralph Gomberg for a well-merited bow in acknowledgment of his solo work in the adagio of the Concerto.

Next week the orchestra will make its final trip of the season, to New York and other cities. At the next Symphony Hall concerts, Mar. 20 and 21, Associate Conductor Richard Burgin will present Beethoven's Quartet in A minor, Op. 132, performed by the massed strings, the Symphony in C by Stravinsky, and Strauss' "Till Eulenspiegel."

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

MAR 7 - 1959

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

MAR 12 1959

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: CHRISTIAN FERRAS' DEBUT

A twenty-six year old French violinist named Christian Ferras, apparently possessed of a considerable reputation abroad but hitherto unknown to these shores, made his first United States appearance with the Boston Symphony Orchestra last week in the Brahms Concerto.

If this debut performance is anywhere near typical of this fiery young Gaul's prowess, he is not going to remain unknown here for very long. Indeed, I predict that after he has played this concerto again in Carnegie Hall on the orchestra's final New York visit of the season this week, his reputation as a top ranking virtuoso of his instrument will have been established in this country beyond cavil.

M. Ferras is plainly of the French school of violin playing — a school characterized by its leanness, its elegance and purity of style. One recalls these qualities in the past in Jacques Thibaut, one can still hear them today in Zino Francescatti, and it may very well be that in Christian Ferras a worthy perpetuator of the great line has arrived.

To mastery of style, technique and sureness of musical instinct, M. Ferras brings as large a tone as I have ever heard issue from a violin. The Kreisler cadenza which he used, like all Kreisler cadenzas, is jammed with double and triple stops, and the ensuing volume of sound as this artist negotiated them would have done service for a whole quartet. When the cadenza reached its conclusion and the orchestra returned — surely one of the most sublime moments in the violin literature — the release of tension in the hall was audible. The same phenomenon occurred with David Oistrakh a few years ago and with Leonid Kogan last year when each performed the same concerto. Christian Ferras is keeping up very well with some formidable company.

Also on the program, which turned out to be one of the best of the season to date, was Faure's Suite from the incidental music to "Pelleas et Melisande" and Arthur Honegger's Symphony No. 4, "Deliciae Basilienses".

The fastidiousness, delicacy and reticence of Faure's music have tended to obscure the fact that it possesses an originality and integrity which cannot be gainsaid and which fades surprisingly little with the passing of the years. In this connection, compare it with that of such of his contemporaries as Saint-Saens, D'Indy, Chausson, or for that matter Cesar Franck. The "Pelleas et Melisande" Suite, an impeccably constructed work, which swells with long, sinuous phrases, is top-drawer Faure and received a graceful, sympathetic and understanding reading from Mr. Munch.

The Honegger work stands in sharp contrast as a piece of writing. Composed in 1946 to celebrate the twentieth anniversary of the founding of the Basel Chamber Orchestra, this three-movement symphony is proportioned and orchestrated to accommodate to the smaller forms. Its sub-title in translation reads "Delights of Basel", and is Honegger's apostrophe, so his own notes inform us, to that lovely city as, amid profound post-war disillusionment, he meditated upon its joys.

The typical Honeggerian ruggedness, austerity and harsh polytonality is punctuated by the incorporation of two old Basel popular songs into the second and third movements with delightful effect. Mr. Munch, long a close friend and champion of the recently deceased Swiss composer, conducted with the devotion he invariably brings to Honegger's works.

On its return from this week's tour, the orchestra will be conducted by Richard Burgin, whose program will include the first performance at these concerts of Beethoven's A minor String Quartet, Opus 132, performed by the string orchestra, Stravinsky's Symphony in C and Strauss' "Til Eulenspiegel".

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAR 10 1959

Music Review

The BSO at Smith

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra came ~~as near~~ to its summer residence at Tanglewood last night as they will at any time during their winter season. A program in John M. Greene Hall of Smith College in Northampton listed Berlioz, Bloch and Richard Strauss under the baton of Charles Munch.

As usual at Smith, the hall was packed and, in contrast to concerts at Williams College, the students at Smith take advantage of the great opportunity their concert courses provide, and they constitute a major share of the audience. Their appreciation and their familiarity with much of the orchestral literature make the expression of their enjoyment especially spontaneous and uninhibited. It is a joy for the orchestra to play to such an audience.

Samuel Mayes, principal cellist of the orchestra, was the soloist in the Bloch Hebrew Rhapsody "Schelomo" (Solomon). It was a stellar performance all round. Munch matched the inflections and the dynamic balance of the soloist, while Mayes played with a flawless, easy security and gave a deeply introspective interpretation. There were flair and imagination to the whole rhapsody—telling exhibition of musicianship.

Munch conceived the "Domestic" symphony of Strauss as the lives of a couple, with their baby existing in heroic exuberance. He reveled in the climaxes Strauss indicates, but he never brought the orchestra down from the peaks to the calmer valleys. It was exciting without cess, and the relentless demands he made on his virtuoso band permitted them to blow and bow their heads off. Those of the audience were not dislodged, but the exhilaration came close to the bursting point.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

MAR 10 1959

Boston Symphony Pays Annual Visit To Smith College

By WILLARD M. CLARK

NORTHAMPTON — It was stormy inside and outside John M. Greene Hall Monday night when the Boston Symphony Orchestra, Charles Munch, conductor, paid its annual visit to Smith College. Nature did a great job of providing a treacherous snow and rain storm on the outside, while Messers Berlioz, Bloch and Richard Strauss provided plenty of storm inside.

Munch Favorite

The program opened with one of Mr. Munch's favorite items, the Royal Hunt and Storm from "The Trojans" by Berlioz. This was followed by the Hebrew Rhapsody for Cello and Orchestra (Schelemo) by Bloch with Samuel Mayes, first cellist of the orchestra, as the superb soloist. The program concluded with the "Domestic" symphony by Richard Strauss.

One expects and usually gets the finest kind of performances from the Boston Symphony players. Monday night they were true to form. One heard a magnificent ensemble led by a sensitive and knowing conductor.

The episode from Berlioz's five-hour opera, "The Trojans," depicts the moment when Aeneas and Dido are driven by a storm, contrived by Venus, into a cave where their love is consumated. One listens to music of subtle seduction and music of terrifying strength. Mr. Munch spared neither his men nor his audience upon whom the impact fell. It was a powerful performance.

Strength and passion of another kind was revealed in Bloch's Rhapsody for Cello and Orchestra titled "Schelemo" of Solomon. The two natures of Solomon are musically entwined. Samuel Mayes is a cellist of the first rank. His instrument sang eloquently. Seldom have we listened to a more beautifully proportioned performance. Everything was perfectly balanced. There is a real sense of exultation in this music as well as an inner brooding. It was one of those performances born of inspiration.

Richard Strauss made the intent of his symphony very clear. He labeled it "Symphonia Domestica" and its first movement tells the story for its three themes are devoted to the husband, the wife and the child. Strauss even works up quite a storm within this family, for the two romps are really strenuous. There are charming melodies throughout the work, including a cradle song and a merry dispute made known through a double fugue. The players seemed to enjoy playing the work as much as the audience enjoyed listening to it. At the end of that happy episode, the audience emerged into the storm outside.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

MAR 15 1959

Second Thoughts On Music

Boston Symphony Heard In Splendid Performance

Samuel Mayes Impressive Soloist in 'Schelomo' By Bloch; 1959 Berkshire Festival to Have Familiar Format Under Munch, Monteux

By WILLARD M. CLARK

The Boston Symphony Orchestra, Charles Munch conductor, paid its annual visit to Smith College last week and, as usual, provided splendid performances. The program opened with the Royal Hunt and Storm episode from "The Trojans" by Berlioz. This work seems to be a favorite of Conductor Munch. It provides thrilling moments and the sort of frenetic energy Munch seems to relish.

Samuel Mayes, the superb first cellist of the orchestra, was soloist in Bloch's "Schelomo" (Solomon), a Hebrew rhapsody for cello and orchestra. We have heard no more impressive performance of this glowing score since the days of Feuerman and Stokowski. Munch provided an inspired performance. It was a performance of soaring flames and deeply felt emotions. Mr. Mayes drew glorious tones from his instrument causing it to seak eliquence.

The concert concluded with a happy note, many of them in fact, for the Richard Strauss "Symphonia Domestica" is a tale of a happy family life. The opening movement sets the scene with its separate themes for husband, wife and child. From there on, the music describes a rather charming family life. The performance was spirited and the two family romps were a smerry and boistrous as could be.

Tanglewood Again

We shall hear much more of the Boston orchestra commencing July 1 when Tanglewood or rather the 1959 Berkshire Music Festival opens. The format remains the same. The familiar figures of Charles Munch and Pierre Monteux will grace the podium, along with composers Lukas Foss and Aaron Copland, who will conduct their own works.

The soloists will be equally familiar to Festival audiences. They include Isaac Stern, violinist; Rudolf Serkin, pianist; Nicole Henriot-Schweitzer, pianist and a sol oquartet composed of Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass. Tenor John McCollum will be the soloist in the berlioz "Requiem" and violinist Ruth Posselt will be heard during the season.

Composers to be featured include Bach, Mozart, Tschaikowsky, Brahms, Schumann, Mendelssohn and bBeethoven. Everything is very solid and musical. Everything from repertoire to performers is tried and true. However, there are still thousands of persons who still delight in hearing the classic repertoire and when they listen to the Boston orchestra they are hearing just about as fine performances as may be heard anywhere in the world.

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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

MAR 8 - 1959

REGISTER, SUNDAY, MARCH 8, 195

MUSIC

Woolsey Series Closes With Boston Symphony

By GORDON E. ARMSTRONG

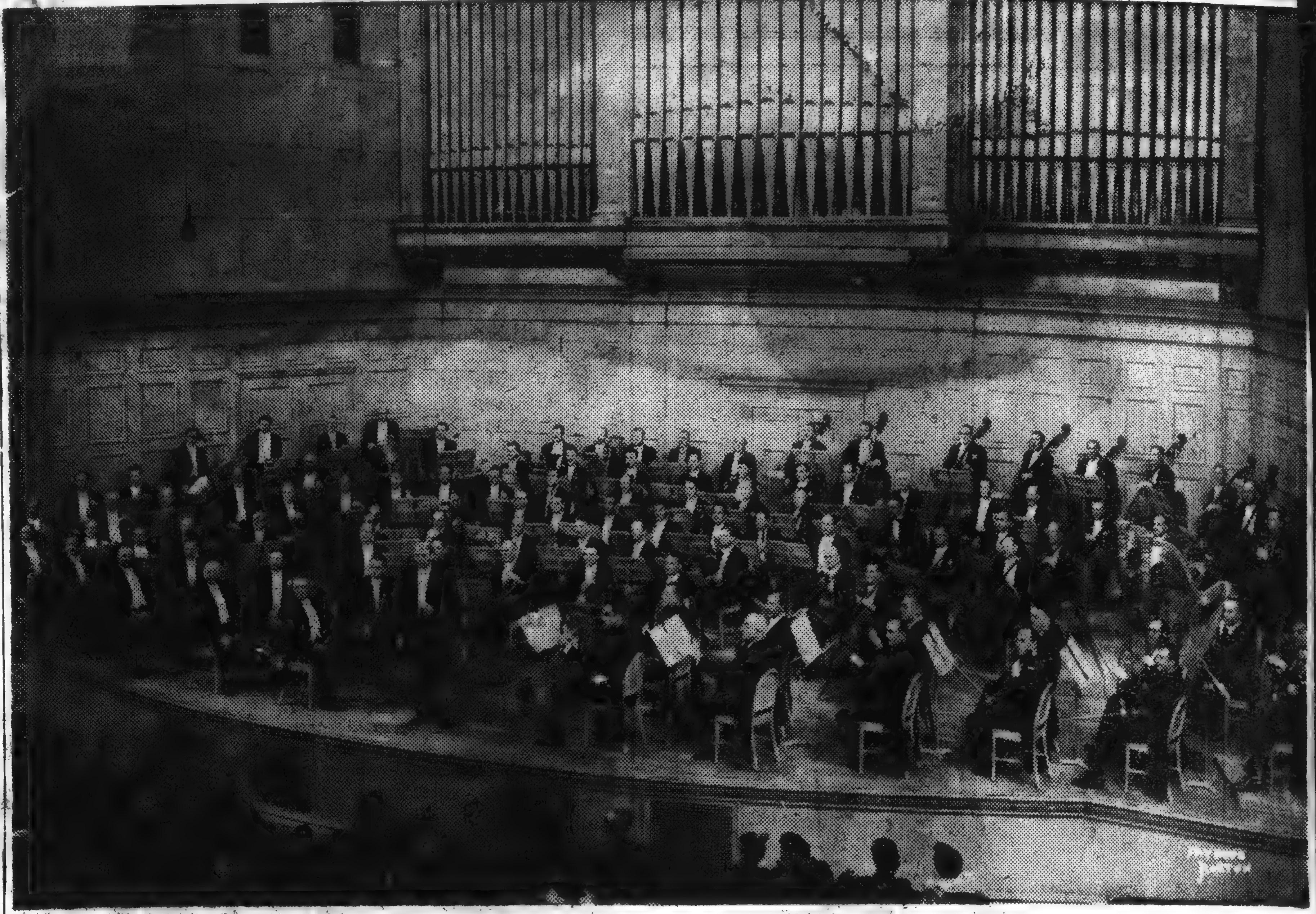
The Boston Symphony has introduced a number of virtuoso performers in its concerts here over the years. Last season's two concerts by the orchestra provided Woolsey Hall audiences with first hearings of the young American pianist, Gary Graffman, and the French saxophonist, Marcel Mule. In its concert on Tuesday evening as the final event of the Woolsey series, the orchestra will present as guest artist the young French violinist, Christian Ferras. The 24-year old fiddler made his American debut only last weekend with the Boston Symphony.

Reportedly, Ferras is one of the most accomplished performers in the current crop of young European violinists. Already he has appeared with many of Europe's major orchestras and performed under such conductors as Herbert von Karajan, Georges Enesco, Joseph Krips, Paul Paray, Andre Cluytens, and others. Ferras has won first prizes in two celebrated competitions abroad—the International Competition at Scheveningen and the Marguerite Long-Jacques Thibaud Competition in Paris.

CHARLES MUNCH

CHRISTIAN FERRAS

Charles Munch will conduct Tuesday's program in which Ferras will be heard as the soloist in the Brahms Violin Concerto. The Suite from the Incidental Music to Faure's "Pelleas et Melisande" and Honegger's Symphony No. 4 ("Deliciae Basilienses") will be the other two offerings. The Honegger work is the latest of several of the late modernist's compositions which the Boston Orchestra has introduced here. During the past several years we have heard the orchestra perform the composer's First and Fifth Symphonies, his Symphony for Strings, and the Prelude, Fugue, and Postlude.


The Boston Symphony Orchestra with Charles Munch conducting will close the Woolsey Hall Concert Series on Tuesday night at 8:30 o'clock. Featured soloist will be the young French violinist, Christian Ferras, who arrived in this country last week and made his first American appearance in Boston on last Friday night. Following Tuesday's appearance here the orchestra and Ferras will appear in Carnegie Hall, New York, on Wednesday night.

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 94,453

MAR 11 1959

Music

YOUNG VIOLINIST SPARKLES HERE AS SERIES ENDS

Conductor Charles Munch and the Boston Symphony brought the Woolsey series to a memorable conclusion last evening. The program was somewhat different from those usually given here by the orchestra—there wasn't a single "flag-waver" though there was plenty of cause for cheering. In the nature of things, the orchestra eschewed its customary fireworks," leaving most of the program's pyrotechnics to a young French fiddler, Christian Ferras.

This is not to say that the orchestral offerings were not exciting in their own way, even if they weren not of the "pulse quickening" variety. There were no blaring brass and roaring tympanies in Faure's lovely music for "Pelleas et Melisande." This was expected, of course, but the same may rarely be said when a work by the contemporary composer, Arthur Honegger, is encountered in a program. His Symphony No. 4, heard here for the first time yesterday, turned out to be a real surprise!

In fact, this symphony is a revelation in more ways than one. One hardly needs the composer's own admission that this work's spirit and structure is suggestive of Haydn and Mozart. Not only is the instrumentation closer to that of these composers (Honegger says it is virtually related to chamber music) but the symphony's use of old Swiss songs as thematic material is a happy circumstance. Furthermore, the composer's retreat in this work from the extravagant dissonances of his other symphonies helps considerably in making this Fourth Symphony, "Delicial Basilienses," one of his most ingratiating works. The enthusiastic audience reception was convincing evidence of this fact.

The performance of the Brahms Violin Concerto by the 24-year-old guest artist was also something of a revelation. His remarkable virtuosity is the more amazing since he has been shouldering a gun rather than a fiddle until a week ago.

Ferras is on a three week furlough from the French Army and will return to his military duties after a few appearances at this time. He made his American debut only last Friday with the Boston Symphony and fortunately they brought him along on their current short itinerary. New York will hear him for the first time this evening.

Ferras may be young in years but he's old and wise in the technique of the bow. He plays as though he was born with a violin under his chin. Surely he has not attained such a virile mastery of his craft without a studied application from early age. He tossed off the excessive difficulties of the cadenza in the first movement of the Brahms with the greatest of ease and when you have said that, there's little to add with regard to this phase of his playing. To complete the picture of musical maturity, his violin sang with a wealth of tonal variety and color not exceeded by too many of the elder virtuosos. This young artist is destined for a brilliant career. Several curtain calls yesterday said as much!

G. E. A.

N. Y. Staats-Zeitung und Herold, Dienstag, 10. März 1959

Nachdenkliches Nachwort zu den "Parabeln" von Bohuslav Martinu

Charles Munch mußte mit den Symphonikern von Boston nach New York kommen, um den Stammkunden erlesener Musik in der Carnegie Hall die hiesige Erstaufführung der Trilogie "The Parables" von Martinu zu bescheren. Ein in Klangfarben, Akkordbrechung und magischen Sonoritäten schillerndes Werk, das der tschechischen Urmusikalität des Komponisten in seinen drei Teilen verhaftet bleibt und doch, insbesondere in der "Gartenparabel" von einem Debussy sein könnte.

*

Man erinnert sich nicht ohne resignierten Lächeln an den Streit der Musikologen, ob Bohuslav Martinu, dieser legitime Nachfahr der Smetana, Dvorak und Fiebig, zur tschechischen, französischen oder amerikanischen Musikgeschichte gehöre? Er wich dem amusischen Totalitarismus nach Paris aus, er übersiedelte 1941 nach Amerika, kehrte vor einiger Zeit nach Europa zurück, begann in Rom an diesen "Parables" zu arbeiten, die er 1958 in Schönenberg-Pratteln abschloß und ist doch niemals zum "Weltbürger" der Kunst geworden.

Martinu ist kein Eklektiker, sondern eine aus heimatlicher Erde entsprossene, geradeaus emporwachsende musikantische Persönlichkeit. Einflüsse? Wer könnte sich ihnen entziehen? Vorläufer, Zeitgenossen sprechen zu den Sinnen jedes schöpferischen Menschen, zumal wenn er so feinhörig ist wie dieser in einem Turm geborene Sohn des Glöckners von Policka, einem Dorf nahe der mährischen Grenze. Aber kein Elfenbeinturm, in den er sich zurückzieht, um als heute 69jähriger auf ein stattliches Gesamtwerk etwa untätig zurückzublicken!

*

Jede der drei Parabeln trägt am Kopf der Partitur ein Zitat; die ersten beiden von Saint-Exupéry, die letzte aus der "Reise des Theseus" von Georges Neveux. "Die Parabel vom Bildwerk" (The Parable of the Sculpture) gestaltet die seltsame Hypnose, unter welcher der Betrachter einer Figur im Geist weiter an ihr zu formen scheint, genau wie der Bildhauer den Ton knetete.

Wuchtige Akkorde der Blechbläser öffnen das schwere Tor zu dieser imaginären Welt. Mit schwingenden Glocken beginnt ein unwiderstehlicher Aufschwung. Dramatisch kontrastreicher Satz wird durch chorale Beruhigungsmusik abgelöst. Holzbläser, Harfe täuschen Celestawirkung vor, dann ein Gongschlag, lang nachhaltend.

*

"Die Parabel vom Garten" ist in Martinus Handschrift ganz das elementare Naturgleichnis des ewigen Stirb und Werde. Geigen, Harfe, Waldhorn, Genieblitze der Instrumentation, fluktuierende Intervalle, schwebende Klänge, reflektierende Farben, ohne Beginn, ohne Abschluß — die Töne der chromatischen Läufe sind wie die Herbstblätter, die schaukelnd fallen, wie die Blumen, die mählich verwehen.

*

Die "Parabel von einem Labyrinth" wird im klar auf Streichersaiten geharften Rhythmus durchsichtiges Spiegelbild des Manns, der den Minotaurus bezwang und von einer gewissen Ariadne bezwungen wird. "Mann und Frau, Frau und Mann" rätselte scherzend ein Mozart; Martinu leistet sich Beantwortung uralter Frage: schnell, denn sie ist brennend, con spirito setzt der Teil 3 ein; eine Schlagzeugorgie ist deutliche Vokabel für Krieg!, Heldentum! — aber ihre totale Auflösung durch ein das ganze Orchester ergreifendes Getriller läßt der girrenden kichernden Ariadne das letzte Wort — welches immer die Frau behält.

*

Sonst brachte Charles Munch noch die energiegeladene melodische, in den langsamen Sätzen echt empfundene Dritte Symphonie von Walter Piston mit, das D-Dur-Violinkonzert von Tschaikowsky (der junge Ex-Pole, nunmehrige Mexikaner Henryk Szeryng vermied auf seiner Geige jeglichen slawischen Überschwang und überspielte gewisse Banalitäten durch poetischen Stil), die "Rhapsodie Flamande" von Albert Roussel, die aus Flämischen Volksliedern eine lebendige "Kermesse" hervorrauschen läßt und, vor allem, das meist vernachlässigte 4. Klavierkonzert, G-Dur, op. 58 von Ludwig van Beethoven mit Eugene Istomin als berufenem Interpreten; er war im wundersamen, viel zu kurzen Andante (con moto) ein Orpheus der Tasten, dessen sanfte Harmonien die wilden Oktaven sämtlicher Streicher zuletzt "spielend" überwanden.

R. P.

BALTIMORE, MD.
SUN (EVENING)
D 214,938

MAR 5 1959

Munch Describes Feeling Of Symphony Conductor

Charles Munch, who will conduct the Boston Symphony Orchestra for one performance March 12 at the Lyric, once described a conductor's feelings as a "mirror in which music sees her own reflection, as nature is reflected in the eye of the painter."

"When Renoir painted a landscape, he revealed its warmth, its mystery, its poetry. When some Sunday dauber attacks the same subject, a soulless stereotype appears on his canvas, revealing none of the scene's secrets," the conductor wrote in his book, "I Am a Conductor."

"In the same way, a poor conductor may dry up and debase music in which others discover nobility and expressions of human joy or sadness or love," he continued.

Dr. Munch, conductor of the Boston Symphony since 1949, was one of the foremost musicians in France, and has been conductor of four orchestras in Paris.

NEW YORK, N.Y.
POST
D. 338,549 S. 255,355

FEB 26 1959

MUSIC NOTES

The Philadelphia Orchestra, Eugene Ormandy, conductor, will give its eighth of a series of 10 concerts Tuesday evening at Carnegie Hall. Zino Francescatti, French violinist, will be soloist. The ninth concert is scheduled for March 31 with pianist Rudolf Serkin as soloist.

* * *

The Boston Symphony Orchestra, Charles Munch conductor, will make its fifth and final visit to New York with concerts March 11 at 8:45 p.m. and March 14 at 2:30 p.m. in Carnegie Hall. Christian Ferras, French violinist, will make his first appearance in Our Town at the March 11 concert. The afternoon concert will have Samuel Mayes, the orchestra's first cellist, as soloist.

* * *

Handel's oratorio "Samson" will

MUSICAL LEADER April 1959

Boston Symphony

As the Boston Symphony, under **Charles Munch**, concluded its Carnegie Hall season, March 14, it featured its principal 'cellist, **Samual Mayes**, as the soloist in Bloch's "Schelomo," Hebrew Rhapsody for 'Cello and Orchestra. This pensive work never fails to move us, and when it is performed with exquisite beauty and taste such as Mr. Mayes offered, it is particularly gratifying. The sweetness of quality and controlled tones were in keeping with the mood of the work, which was presented with great depth of emotion but was never allowed to become over-sentimental. The afternoon began with Berlioz' very lovely "Royal Hunt and Storm," performed to perfection; it closed with Strauss' "Symphonia Domestica," which Charles Munch led with great enthusiasm but which we find rather a bore, possibly the only Strauss work which effects us in this unfortunate fashion.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,799

MAR 16 1959

'Schelomo' At Carnegie

A deeply stirring performance of Ernest Bloch's "Schelomo" featuring the orchestra's excellent first-cellist, Samuel Mayes, highlighted the Boston Symphony concert conducted by Charles Munch in Carnegie Hall Saturday afternoon.

The more I hear this score, the more I find it the most inspired and moving composition ever written for solo cello and orchestra.

Whatever else Bloch had in mind, "Schelomo" is the Jewish cry for justice ringing down the ages, a brave testament of pride and pain.

Compared to this "Schelomo"—so compact of human and prophetic fervor—an interlude from Berlioz' opera, "The Trojans," and Strauss' "Domestic Symphony," how- place and cold.

L. B.

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 563,792 S. 795,123

MAR 16 1959

Boston Finale

Charles Munch's eloquent interpretation of the score and Samuel Mayes' judicious artistry in teh solo part made the performance of Bloch's "Schelomo" a memorable highlight of the Boston Symphony's final concert of the season Saturday afternoon in Carnegie Hall.

The concert opeend with one of Munch's notable moments of Berlioz: the "Royal Hunt and Storm" from "The Trojans." It ended with a vigorous account of Richard Strauss' "Domestic Symphony." None of these works might be regarded as staples of the repertory.

The Bloch inspired impassioned playing from the orchestra. Mayes played skillfully and quite eloquently. The beauty of the work accentuated its right to survive after 4 years and pointed up again the general neglect of Bloch's music in concert programs in this city.

In contrast the Strauss has grown pale. It sounded empty of everything except a virtuoso performance on this occasion. Some of its "meaning" could have been more sharply defined, but even then the music is fading rapidly. The Berlioz sounded much fresher.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326.478 .S. 529.715

MAR 16 1959

Boston Symphony Ends Its 73d New York Season

By Francis D. Perkins

The Boston Symphony Orchestra closed its seventy-third New York season and its tenth here under Charles Munch's conductorship Saturday afternoon at Carnegie Hall, where its first cellist, Samuel Mayes, was the soloist in Ernest Bloch's "Schelomo." Richard Strauss' "Symphonia Domestica" was the most extensive item in a program which began with the Royal Hunt and Storm from Berlioz' opera, "The Trojans."

Throughout, the Bostonians' performance was a type which stimulated eager anticipation of their return to Carnegie Hall on Nov. 18. Whether "Schelmo" is the greatest work in the regular repertory for cello and orchestra was the theme of an intermission discussion among reviewers. Yesterday's rehearing suggested that it deserves this primacy for its combination of deep eloquence with remarkable gratefulness for the solo instrument and scoring which projects and enhances the expressive significance of Mr. Bloch's musical ideas.

Performance Hailed

The solo cellist who represents the title role in this memorable Hebrew rhapsody must meet many technical exactions, but these are essential parts of music which calls for lyric breadth and spaciousness and an exceptional range and find distinction of mood and timbre. Mr. Mayes met these requirements admirably and completely, apart from a momentary need at one point for slightly greater intensity; he revealed the moods and nuances of the work and his tone and phrasing were all that could be desired. The orchestra was equally revealing in the music's wide gamut of emotion and color, and the performance as a whole was marked by the necessary close and intimate relation which exists between the solo and the ensemble elements.

Mr. Munch and his musicians also gave an unusually convincing account of the "Symphonia Domestica" in the external attributes of the performance, such as vividness and fineness of color and a clarity which disclosed the details of the complex score, and also in presenting the array of atmospheres in this symphonic depiction of Strauss family life.

But the best of performances, such as this, could not entirely banish the work's occasional sense of lengthiness and unevenness of inspiration, which are apparent whether one tries to follow its programmatic details or deduces what he can from the ingeniously wrought and often eloquent music. The interpretation of the Berlioz symphonic episode was also in character, expressive and dignified, like the Virgilian text which inspired the opera.

N. Y. Staats-Zeitung und Herold, Dienstag, 17. März 1959

Nachdenkliches Nachwort zu den "Parabeln" von Bohuslav Martinu

Charles Munch mußte mit den Symphonikern von Boston nach New York kommen, um den Stammkunden erlesener Musik in der Carnegie Hall die hiesige Erstaufführung der Trilogie "The Parables" von Martinu zu bescheren. Ein in Klangfarben, Akkordbrechung und magischen Sonoritäten schillerndes Werk, das der tschechischen Urmusikalität des Komponisten in seinen drei Teilen verhaftet bleibt und doch, insbesondere in der "Gartenparabel" von einem Debussy sein könnte.

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Man erinnert sich nicht ohne resigniertes Lächeln an den Streit der Musikologen, ob Bohuslav Martinu, dieser legitime Nachfahr der Smetana, Dvorak und Fiebig, zur tschechischen, französischen oder amerikanischen Musikgeschichte gehöre? Er wich dem amusischen Totalitarismus nach Paris aus, er übersiedelte 1941 nach Amerika, kehrte vor einiger Zeit nach Europa zurück, begann in Rom an diesen "Parables" zu arbeiten, die er 1958 in Schönenberg-Pratteln abschloß und ist doch niemals zum "Weltbürger" der Kunst geworden.

Martinu ist kein Eklektiker, sondern eine aus heimatlicher Erde entsprossene, geradeaus emporwachsende musikantische Persönlichkeit. Einflüsse? Wer könnte sich ihnen entziehen? Vorläufer, Zeitgenossen sprechen zu den Sinnen jedes schöpferischen Menschen, zumal wenn er so feinhörig ist wie dieser in einem Turm geborene Sohn des Glöckners von Policka, einem Dorf nahe der mährischen Grenze. Aber kein Elfenbeinturm, in den er sich zurückzieht, um als heute 69jähriger auf ein stattliches Gesamtwerk etwa untätig zurückzublicken!

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Jede der drei Parabeln trägt am Kopf der Partitur ein Zitat; die ersten beiden von Saint-Exupéry, die letzte aus der "Reise des Theseus" von Georges Neveux. "Die Parabel vom Bildwerk" (The Parable of the Sculpture) gestaltet die seltsame Hypnose, unter welcher der Betrachter einer Figur im Geist weiter an ihr zu formen scheint, genau wie der Bildhauer den Ton knetete.

Wuchtige Akkorde der Blechbläser öffnen das schwere Tor zu dieser imaginären Welt. Mit schwingenden Glocken beginnt ein unwiderstehlicher Aufschwung. Dramatisch kontrastreicher Satz wird durch chorale Beruhigungsmusik abgelöst. Holzbläser, Harfe täuschen Celestawirkung vor, dann ein Gongschlag, lang nachhaltend.

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"Die Parabel vom Garten" ist in Martinus Handschrift ganz das elementare Naturgleichnis des ewigen Stirb und Werde. Geigen, Harfe, Waldhorn, Genieblitze der Instrumentation, fluktuierende Intervalle, schwebende Klänge, reflektierende Farben, ohne Beginn, ohne Abschluß — die Töne der chromatischen Läufe sind wie die Herbstblätter, die schaukelnd fallen, wie die Blumen, die mählich verwehen.

•

Die "Parabel von einem Labyrinth" wird im klar auf Streichersaiten geharften Rhythmus durchsichtiges Spiegelbild des Manns, der den Minotaurus bezwang und von einer gewissen Ariadne bezwungen wird. "Mann und Frau, Frau und Mann" rätselte scherzend ein Mozart; Martinu leistet sich Beantwortung uralter Frage: schnell, denn sie ist brennend, con spirito setzt der Teil 3 ein; eine Schlagzeugorgie ist deutliche Vokabel für Krieg!, Heldentum! — aber ihre totale Auflösung durch ein das ganze Orchester ergreifendes Getriller läßt der girrenden kichernden Ariadne das letzte Wort — welches immer die Frau behält.

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Sonst brachte Charles Munch noch die energiegeladene melodische, in den langsamen Sätzen echt empfundene Dritte Symphonie von Walter Piston mit, das D-Dur-Violinkonzert von Tschaikowsky (der junge Ex-Pole, nunmehrige Mexikaner Henryk Szeryng vermied auf seiner Geige jeglichen slawischen Überschwang und überspielte gewisse Banalitäten durch poetischen Stil), die "Rhapsodie Flamande" von Albert Roussel, die aus Flämischen Volksliedern eine lebendige "Kermesse" hervorrauschen läßt und, vor allem, das meist vernachlässigte 4. Klavierkonzert, G-Dur, op. 58 von Ludwig van Beethoven mit Eugene Istomin als berufenem Interpreten; er war im wundersamen, viel zu kurzen Andante (con moto) ein Orpheus der Tasten, dessen sanfte Harmonien die wilden Oktaven sämtlicher Streicher zuletzt "spielend" überwanden.

R. P.

BALTIMORE, MD.
SUN (EVENING)
D. 214,938
MAR 5 1959

Munch Describes Feeling Of Symphony Conductor

Charles Munch, who will conduct the Boston Symphony Orchestra for one performance March 12 at the Lyric, once described a conductor's feelings as a "mirror in which music sees her own reflection, as nature is reflected in the eye of the painter."

"When Renoir painted a landscape, he revealed its warmth, its mystery, its poetry. When some Sunday dauber attacks the same subject, a soulless stereotype appears on his canvas, revealing none of the scene's secrets," the conductor wrote in his book, "I Am a Conductor."

"In the same way, a poor conductor may dry up and debase music in which others discover nobility and expressions of human joy or sadness or love," he continued.

Dr. Munch, conductor of the Boston Symphony since 1949, was one of the foremost musicians in France, and has been conductor of four orchestras in Paris.

NEW YORK, N.Y.
POST
D. 338,549 S. 255,355
FEB 26 1959

MUSIC NOTES

The Philadelphia Orchestra, Eugene Ormandy, conductor, will give its eighth of a series of 10 concerts Tuesday evening at Carnegie Hall. Zino Francescatti, French violinist, will be soloist. The ninth concert is scheduled for March 31 with pianist Rudolf Serkin as soloist.

* * *

The Boston Symphony Orchestra, Charles Munch conductor, will make its fifth and final visit to New York with concerts March 11 at 8:45 p.m. and March 14 at 2:30 p.m. in Carnegie Hall. Christian Ferras, French violinist, wi make his first appearance in Ou Town at the March 11 concert. The afternoon concert will have Samuel Mayes, the orchestra's first cellist, as soloist.

* * *

Handel's oratorio "Samson" will

Boston Symphony MUSICAL LEADER April 1959

As the Boston Symphony, under **Charles Munch**, concluded its Carnegie Hall season, March 14, it featured its principal 'cellist, **Samual Mayes**, as the soloist in Bloch's "Schelomo," Hebrew Rhapsody for 'Cello and Orchestra. This pensive work never fails to move us, and when it is performed with exquisite beauty and taste such as Mr. Mayes offered, it is particularly gratifying. The sweetness of quality and controlled tones were in keeping with the mood of the work, which was presented with great depth of emotion but was never allowed to become over-sentimental. The afternoon began with Berlioz' very lovely "Royal Hunt and Storm," performed to perfection; it closed with Strauss' "Symphonia Domestica," which Charles Munch led with great enthusiasm but which we find rather a bore, possibly the only Strauss work which effects us in this unfortunate fashion.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,799
MAR 16 1959

'Schelomo' At Carnegie

A deeply stirring performance of Ernest Bloch's "Schelomo" featuring the orchestra's excellent first cellist, Samuel Mayes, highlighted the Boston Symphony concert conducted by Charles Munch in Carnegie Hall Saturday afternoon.

The more I hear this score, the more I find it the most inspired and moving composition ever written for solo cello and orchestra.

Whatever else Bloch had in mind, "Schelomo" is the Jewish cry for justice ringing down the ages, a brave testament of pride and pain.

Compared to this "Schelomo"—so compact of human and prophetic fervor—an interlude from Berlioz' opera, "The Trojans," and Strauss' "Domestic Symphony," how place and cold. L. B.

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 563,792 S. 795,123
MAR 16 1959

Boston Finale

Charles Munch's eloquent interpretation of the score and Samuel Mayes' judicious artistry in teh solo part made the performance of Bloch's "Schelomo" a memorable highlight of the Boston Symphony's final concert of the season Saturday afternoon in Carnegie Hall.

The concert opend with one of Munch's notable moments of Berlioz: the "Royal Hunt and Storm" from "The Trojans." It ended with a vigorous account of Richard Strauss' "Domestic Symphony." None of these works might be regarded as staples of the repertory.

The Bloch inspired impassioned playing from the orchestra. Mayes played skillfully and quite eloquently. The beauty of the work accentuated its right to survive after 4[illegible] years and pointed up again the general neglect of Bloch's music in concert programs in this city.

In contrast the Strauss has grown pale. It sounded empty of everything except a virtuoso performance on this occasion. Some of its "meaning" could have been more sharply defined, but even then the music is fading rapidly. The Berlioz sounded much fresher.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 .S. 529,715
MAR 16 1959

Boston Symphony Ends Its 73d New York Season

By Francis D. Perkins

The Boston Symphony Orchestra closed its seventy-third New York season and its tenth here under Charles Munch's conductorship Saturday afternoon at Carnegie Hall, where its first cellist, Samuel Mayes, was the soloist in Ernest Bloch's "Schelomo." Richard Strauss' "Symphonia Domestica" was the most extensive item in a program which began with the Royal Hunt and Storm from Berlioz' opera, "The Trojans."

Throughout, the Bostonians' performance was a type which stimulated eager anticipation of their return to Carnegie Hall on Nov. 18. Whether "Schelmo" is the greatest work in the regular repertory for cello and orchestra was the theme of an intermission discussion among reviewers. Yesterday's rehearing suggested that it deserves this primacy for its combination of deep eloquence with remarkable gratefulness for the solo instrument and scoring which projects and enhances the expressive significance of Mr. Bloch's musical ideas.

Performance Hailed

The solo cellist who represents the title role in this memorable Hebrew rhapsody must meet many technical exactions, but these are essential parts of music which calls for lyric breadth and spaciousness and an exceptional range and find distinction of mood and timbre. Mr. Mayes met these requirements admirably and completely, apart from a momentary need at one point for slightly greater intensity; he revealed the moods and nuances of the work and his tone and phrasing were all that could be desired. The orchestra was equally revealing in the music's wide gamut of emotion and color, and the performance as a whole was marked by the necessary close and intimate relation which exists between the solo and the ensemble elements.

Mr. Munch and his musicians also gave an unusually convincing account of the "Symphonia Domestica" in the external attributes of the performance, such as vividness and fineness of color and a clarity which disclosed the details of the complex score, and also in presenting the array of atmospheres in this symphonic depiction of Strauss family life.

But the best of performances, such as this, could not entirely banish the work's occasional sense of lengthiness and unevenness of inspiration, which are apparent whether one tries to follow its programmatic details or deduces what he can from the ingeniously wrought and often eloquent music. The interpretation of the Berlioz symphonic episode was also in character, expressive and dignified, like the Virgilian text which inspired the opera.

224

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

MAR 15 1959

BOSTON SYMPHONY ENDS STAND HERE

Orchestra Heard in Carnegie Hall—'Schelomo' Played by Mayes, First 'Cellist

By **HAROLD C. SCHONBERG**

The Boston Symphony ended its New York season yesterday afternoon in Carnegie Hall with a program that contained Berlioz' "Royal Hunt and Storm" music, Bloch's "Schelomo" and the Boston Symphony, was solo-Richard Strauss.

Samuel Mayes, first 'cellist of the Boston Symphony was soloist in the Bloch. Unlike some of his colleagues throughout the country, is is no mere routinier. A 'cellist of considerable powers, he draws an exceptionally rich tone, and he produces that tone on pitch. "Schelomo" poses many problems to the instrumentalist, and all of them were easily conquered by Mr. Mayes.

His interpretation was relatively "straight." That is, he avoided the heavy vibrato and the rhythmic leeway that many 'cellists consider the right approach to the Hebraic quality of the score.

But while he did not wear his heart on his sleeve, Mr. Mayes was always the dignified and accurate interpreter. And he had beautiful support from Charles Munch and the orchestra. "Schelomo" remains a magnificent and individual work, and—though it must be said that it is not exactly overplayed—one hears it with absorption every time it comes around.

This is more than can be said for the tired-sounding collection of clichés Strauss wrote into his "Domestic Symphony." The enormous orchestral apparatus flails away with millions of foot-pounds to produce scarcely an ounce of real musical thought. About the only virtue one can see in it is that it provides work for musicians.

Anyway, Mr. Munch energetically beat the air and the orchestra responded elertly. It probably was an excellent performance. As for the opening Berlioz, there was no "probably" about it. This was smooth, silky orchestral playing—the Boston Symphony at its best.

BALTIMORE, MD.
NEWS-POST
D. 229 568
MAR 5 1959

CHARLES Munch will conduct the Boston Symphony Orchestra in a concert at the Lyric a week from tonight at 8.30 P. M. It will be the orchestra's only appearance here this season.

BALTIMORE, MD.
SUN (EVENING)
D. 214,938
JAN 21 1959

Boston Symphony Orchestra Is Due Here For Spring Concert

The famed Boston Symphony Orchestra under the direction of Charles Munch will appear at the Lyric March 12.

Tickets for this first benefit of the spring series may be obtained by writing Mrs. W. Barry Wood, Chittenden lane, Stevenson, or contacting Gilman School Belvedere and Roland avenues. Reservations must be made by February 13.

Various nationally known musicians participate in the diversified programs offered by Young Musicians Series.

Visit With Children

The artists visit children in classrooms with programs especially designed with full understanding of the shorter attention span of the young inexperienced listener. Following a musicial program, questions may be answered and the children can become acquainted with the instrument itself.

The programs are varied to include chamber music, opera and even Oriental dancers.

Young Musician Series was begun nine years ago by a Baltimore mother, Mrs. Charles Wood Collier. Mrs. Collier noted the interest with which her five children listened to music played by friends in her home.

The children gathered around the artist, listening and asking questions concerning the instrument or music. She felt that this manner of informal presentation could be expanded into a larger program reaching many children.

Schools Participate

With the cooperation of the Department of Education and the Baltimore Museum of Art, Mrs. Collier developed this idea into Young Musicians Series.

The series won nation-wide attention through Young Audiences, the national organization. Young Audiences is an outgrowth of the Baltimore group and has expanded to include many other major cities. Young Musicians Series is affiliated with Young Audiences in an autonomous, pioneering capacity.

Since its inception, Young Musicians Series has been subscribed to by an increasing number of public, private and parochial schools. Today a total of 23 schools participate.

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Teachers Guide Manuals were prepared to go with each film and were sent to every classroom teacher of the fourth, fifth and sixth grades, all music specialists and elementary teachers of music.

TOWSON, MD.
UNION NEWS
W. 8,159
JAN 23 1959

Boston Symphony Concert To Aid Children's Series

The world famed Boston Symphony Orchestra will come to the Lyric Theatre on March 12. It will be under the direction of one of the foremost musicians in the world today . . . Charles Munch.

A portion of proceeds from this concert will go toward continuing the work of Young Musicians Series, a non-profit organization dedicated to providing fine music for young people of all ages.

Tickets for the benefit may be obtained before February 13, by writing Mrs. W. Barry Wood, Chittenden lane, Stevenson, Md., or by calling TUxedo 9-2210.

Only the finest artists participate in the varied programs offered by Young Musicians Series. These artists visit the children in the classroom with programs especially designed with full understanding of the shorter attention span of the young inexperienced listener.

In the informal atmosphere of the classroom, the musicians answer the children's questions and explain their instruments, even to letting a child touch or try the instrument itself. At the end of the week, on Saturday, a concert is performed at the Baltimore Museum of Art for children whose schools do not subscribe to the series.

There are five of these weekly series planned each season. The programs are varied in content including chamber music, opera, or even Oriental dancers.

BALTIMORE, MD.
SUN (MORNING)
D. 196,725 S. 317,648
MAR 8 1959

Conducted By Munch

The Boston Symphony will visit Baltimore Thursday evening to give a concert at the Lyric Theater under direction of its conductor, Charles Munch.

The program:

Royal Hunt and Storm (from the opera, "The Trojans") .... Berlioz
Schelomo, Hebrew Rhapsody for cello and orchestra .... Bloch
Symphony No. 2 in D Major, Op. 73 .... Brahms

The Boston Symphony is one of the oldest orchestras in the world, having marked its seventy-fifth anniversary in 1956. It has special importance in Baltimore musical history, for it gave the program that marked the official opening of the Lyric Theater in 1894.

Appeared In Russia

Mr. Munch made his first Baltimore appearance with the French National Orchestra, drawing a very small audience that stamped and shouted its approval of the concert.

Mr. Munch and his Boston forces appeared in Baltimore two years ago, and once again the response of the audience (a vastly larger audience) marked the occasion a triumphant one.

During his tenure as head of this great orchestra, Mr. Munch has extended its scope. The Boston Symphony first visited Europe seven years ago and made a return trip in 1956, becoming the first American orchestra to play in the U.S.S.R.

BALTIMORE, MD.
SUN (EVENING)
D. 214,938
FEB 13 1959

Baltimore Society

THE Boston Symphony Orchestra Concert, which will take place at the Lyric on Thursday, March 12, under the sponsorship of the Young Musicians Series, will serve a twofold purpose. Guests attending will enjoy an evening of delightful music, and will also have the knowledge that they are assisting in bringing an additional evening of music to the city's young people.

Among those making early reservations for the evening are Doctor and Mrs. Warde B. Allan, Miss Louisa McEndree Fowler, Mr. and Mrs. William Wallace Lanahan, Jr., Mr. and Mrs. G. Bernard Fenwick, Mrs. Daniel Baker, Jr., Dr. Walter A. Baetjer, Mr. and Mrs. Edward Esher Yaggy, Jr., Doctor and Mrs. Frederick W. Barnes, Jr., and Mr. and Mrs. Brodnax Cameron.

Mr. and Mrs. Richard Folsom Cleveland, Doctor and Mrs. William Bowdoin Davis, Mr. and Mrs. Arthur U. Hooper, Doctor and Mrs. A. Murray Fisher, Mr. and Mrs. Paul Plummer Swett, Jr., Mr. and Mrs. Edward K. Dunn, Mr. and Mrs. Roger Brian Williams, Mr. and Mrs. Harold Duane Jacobs, Mr. and Mrs. Alexander Smith Cochran, and Mr. and Mrs. Robert Dixon Hopkins.

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BALTIMORE, MD.
NEWS-POST
D. 229,568
JAN 7 1959

Munch Here March 12

The Boston Symphony Orchestra, under the baton of Charles Munch, plays in Baltimore March 12.

Proceeds from the concert, to be held at the Lyric Theater, will go toward continuing the Young Musicians Series, a non-profit organization.

Tickets may be obtained before Feb. 13 by writing Mrs. W. Barry Wood, Chittenden Lane, Stevenson, Md., or by calling Tuxedo 9-2210.

BALTIMORE, MD.
NEWS-POST
D 229 568
FEB 5 1959

Many
For Ly

A NUMBER OF RESERVATIONS HAVE ALREADY BEEN made for the Boston Symphony Orchestra Concert at the Lyric, March 12, under sponsorship of the Young Musicians Series.

Among those planning to attend are Dr. and Mrs. Warde B. Allan, Mr. and Mrs. Broadnax Cameron, Dr. and Mrs. Murray Fisher, Dr. Walter Baetjer, Dr. and Mrs. Frederick W. Barnes, Mr. and Mrs. Richard Cleveland, Dr. and Mrs. Bowdoin Davis, Miss Louise Fowler, Mr. and Mrs. Arthur Hooper, Mr. and Mrs. Harold Duane Jacobs, and Mr. and Mrs. William Marbury.

Also Mr. and Mrs. W. Wallace Lanahan Jr., Mrs. Emory Niles, Mr. and Mrs. Paul P. Swett Jr., Mr. and Mrs. Charles A. Thomas, Mr. and Mrs. Harold Holmes Wrenn, Mr. and Mrs. Edward Yaggy, Mr. and Mrs. Robert D. Harvey, Mr. and Mrs. Roger Brian Williams, Mr. and Mrs. Edward K. Dunn, Mr. and Mrs. G. Bernard Fenwick, Mrs. Daniel Baker Jr., and Mr. and Mrs. Alexander Cochran.

Gardens, Houses & People
BALTIMORE, MD.
JAN 1959

The Benefit Committee of the Young Musicians Series held a meeting this month to complete plans for their benefit performance of The Boston Symphony Orchestra. Charles Munch is to be the conductor for the evening when the Symphony comes to the Lyric on March 12.

Proceeds from the concert will go toward continuing the work of the Young Musicians Series, an organization devoted to bringing fine music to the young people of Baltimore. Young Musicians Series provides concerts for children in many Baltimore schools and at the Baltimore Museum of Art.

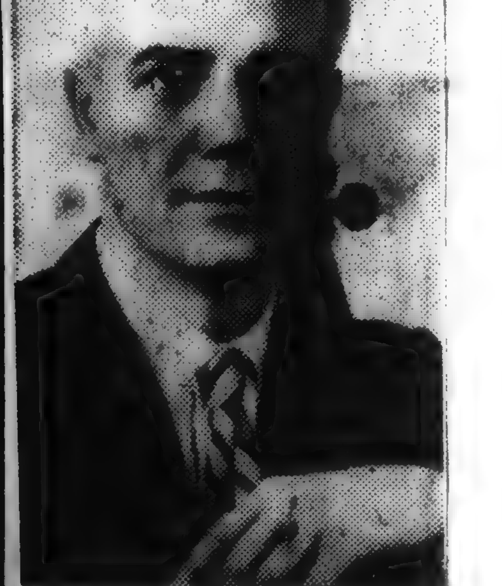
Tickets to The Boston Symphony Orchestra may be obtained by writing Mrs. W. Barry Wood, Chittenden Lane, Stevenson, or by calling TUxedo 9-2210 before February 13.

Already many Baltimoreans are planning to make this a social as well as musical event. Mrs. Daniel Baker, Jr., will be hostess at a dinner before the concert. Mr. and Mrs. Raphael Walter are also planning to entertain as are Mr. and Mrs. Edward Yaggy, Jr., Dr. and Mrs. John E. Bordley, Dr. and Mrs. Donald Woodruff, Mr. and Mrs. C. Keating Bowie, Mr. and Mrs. Alexander Cochran, Mr. and Mrs. W. Wallace Lanahan, Jr., Mr. and Mrs. Roger Williams and Mr. and Mrs. Robert Harvey.

Mr. and Mrs. William Gaines Christmas of River Bend Farm in Monkton have flown to Los Angeles to visit with Mr. Christmas' parents, Mr. and Mrs. Frank Christmas.

Mr. Stanley Burt-Andrews, the former British consul here, has left London for Bilbao, Spain, with Mrs. Burt-Andrews, where he will take up his duties.

BALTIMORE, MD.
SUN (EVENING)
D. 214 938
MAR 12 1959



TO PLAY HERE — Samuel Mayes, cellist, will appear with the Boston Symphony at 8.30 P.M. tonight at the Lyric. He will play Bloch's "Hebrew Rhapsody."

225

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D. 229,568
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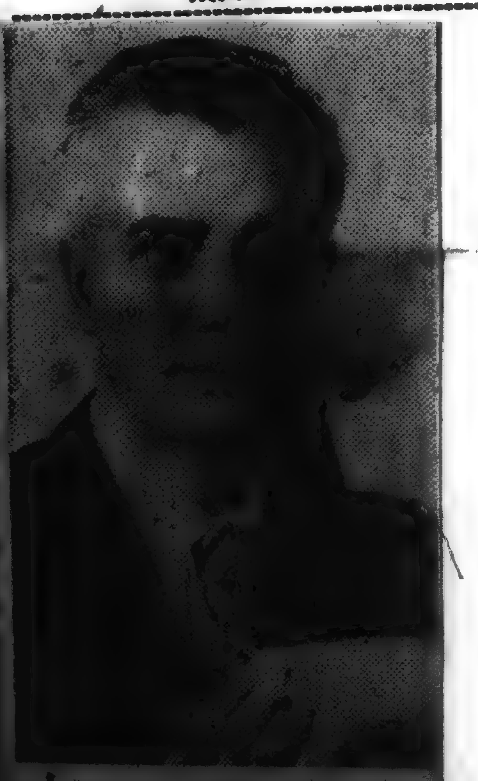
D. 214,938
MAR 12 1959



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NEWS-POST
D. 229,568
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A NUMBER OF RESERVATIONS HAVE ALREADY BEEN made for the Boston Symphony Orchestra Concert at the Lyric, March 12, under sponsorship of the Young Musicians Series.

Among those planning to attend are Dr. and Mrs. Warde B. Allan, Mr. and Mrs. Broadnax Cameron, Dr. and Mrs. Murray Fisher, Dr. Walter Baetjer, Dr. and Mrs. Frederick W. Barnes, Mr. and Mrs. Richard Cleveland, Dr. and Mrs. Bowdoin Davis, Miss Louise Fowler, Mr. and Mrs. Arthur Hooper, Mr. and Mrs. Harold Duane Jacobs, and Mr. and Mrs. William Marbury.

Also Mr. and Mrs. W. Wallace Lanahan Jr., Mrs. Emory Niles, Mr. and Mrs. Paul P. Swett Jr., Mr. and Mrs. Charles A. Thomas, Mr. and Mrs. Harold Holmes Wrenn, Mr. and Mrs. Edward Yaggy, Mr. and Mrs. Robert D. Harvey, Mr. and Mrs. Roger Brian Williams, Mr. and Mrs. Edward K. Dunn, Mr. and Mrs. G. Bernard Fenwick, Mrs. Daniel Baker Jr., and Mr. and Mrs. Alexander Cochran.

TOWSON, MD.
UNION NEWS
W. 8,159
JAN 23 1959

Boston Symphony Concert To Aid Children's Series

The world famed Boston Symphony Orchestra will come to the Lyric Theatre on March 12. It will be under the direction of one of the foremost musicians in the world today . . . Charles Munch.

A portion of proceeds from this concert will go toward continuing the work of Young Musicians Series, a non-profit organization dedicated to providing fine music for young people of all ages.

Tickets for the benefit may be obtained before February 13, by writing Mrs. W. Barry Wood, Chittenden lane, Stevenson, Md., or by calling TUxedo 9-2210.

Only the finest artists participate in the varied programs offered by Young Musicians Series. These artists visit the children in the classroom with programs especially designed with full understanding of the shorter attention span of the young inexperienced listener.

In the informal atmosphere of the classroom, the musicians answer the children's questions and explain their instruments, even to letting a child touch or try the instrument itself. At the end of the week, on Saturday, a concert is performed at the Baltimore Museum of Art for children whose schools do not subscribe to the series.

There are five of these weekly series planned each season. The programs are varied in content including chamber music, opera, or even Oriental dancers.

BALTIMORE, MD.
NEWS-POST
D. 229,568
JAN 7 1959

Munch Here March 12

The Boston Symphony Orchestra, under the baton of Charles Munch, plays in Baltimore March 12.

Proceeds from the concert, to be held at the Lyric Theater, will go toward continuing the Young Musicians Series, a non-profit organization.

Tickets may be obtained before Feb. 13 by writing Mrs. W. Barry Wood, Chittenden Lane, Stevenson, Md., or by calling Tuxedo 9-2210.

Gardens, Houses & People
BALTIMORE, MD.
JAN 1959

The Benefit Committee of the Young Musicians Series held a meeting this month to complete plans for their benefit performance of The Boston Symphony Orchestra. Charles Munch is to be the conductor for the evening when the Symphony comes to the Lyric on March 12. Zu's Who - Zu McBee

Proceeds from the concert will go toward continuing the work of the Young Musicians Series, an organization devoted to bringing fine music to the young people of Baltimore. Young Musicians Series provides concerts for children in many Baltimore schools and at the Baltimore Museum of Art.

Tickets to The Boston Symphony Orchestra may be obtained by writing Mrs. W. Barry Wood, Chittenden Lane, Stevenson, or by calling TUxedo 9-2210 before February 13.

Already many Baltimoreans are planning to make this a social as well as musical event. Mrs. Daniel Baker, Jr., will be hostess at a dinner before the concert. Mr. and Mrs. Raphael Walter are also planning to entertain as are Mr. and Mrs. Edward Yaggy, Jr., Dr. and Mrs. John E. Bordley, Dr. and Mrs. Donald Woodruff, Mr. and Mrs. C. Keating Bowie, Mr. and Mrs. Alexander Cochran, Mr. and Mrs. W. Wallace Lanahan, Jr., Mr. and Mrs. Roger Williams and Mr. and Mrs. Robert Harvey.

Mr. and Mrs. William Gaines Christmas of River Bend Farm in Monkton have flown to Los Angeles to visit with Mr. Christmas' parents, Mr. and Mrs. Frank Christmas.

Mr. Stanley Burt-Andrews, the former British consul here, has left London for Bilbao, Spain, with Mrs. Burt-Andrews, where he will take up his duties.

BALTIMORE, MD.
SUN (MORNING)
D. 196,725 S. 317,648

JAN 13 1959

That Young Audiences May Hear

By WELDON WALLACE

THE BOSTON SYMPHONY ORCHESTRA will give a concert at the Lyric Theater March 12, playing under the direction of Charles Munch.

A portion of the proceeds from this event will go toward supporting the work of the Young Musicians Series, a non-profit organization that arranges for top-quality concert performances in various city schools.

The Young Musicians Series, inaugurated nine years by a Harford county mother, Mrs. Charles Wood Collier, was developed with the co-operation of the Department of Education and the Baltimore Museum of Art.

The objective is to sponsor programs in classrooms by musicians of the first rank, presenting only the best music of all periods.

The concerts are given informally, with explanations by the performers, and questions afterwards from the young people who attend.

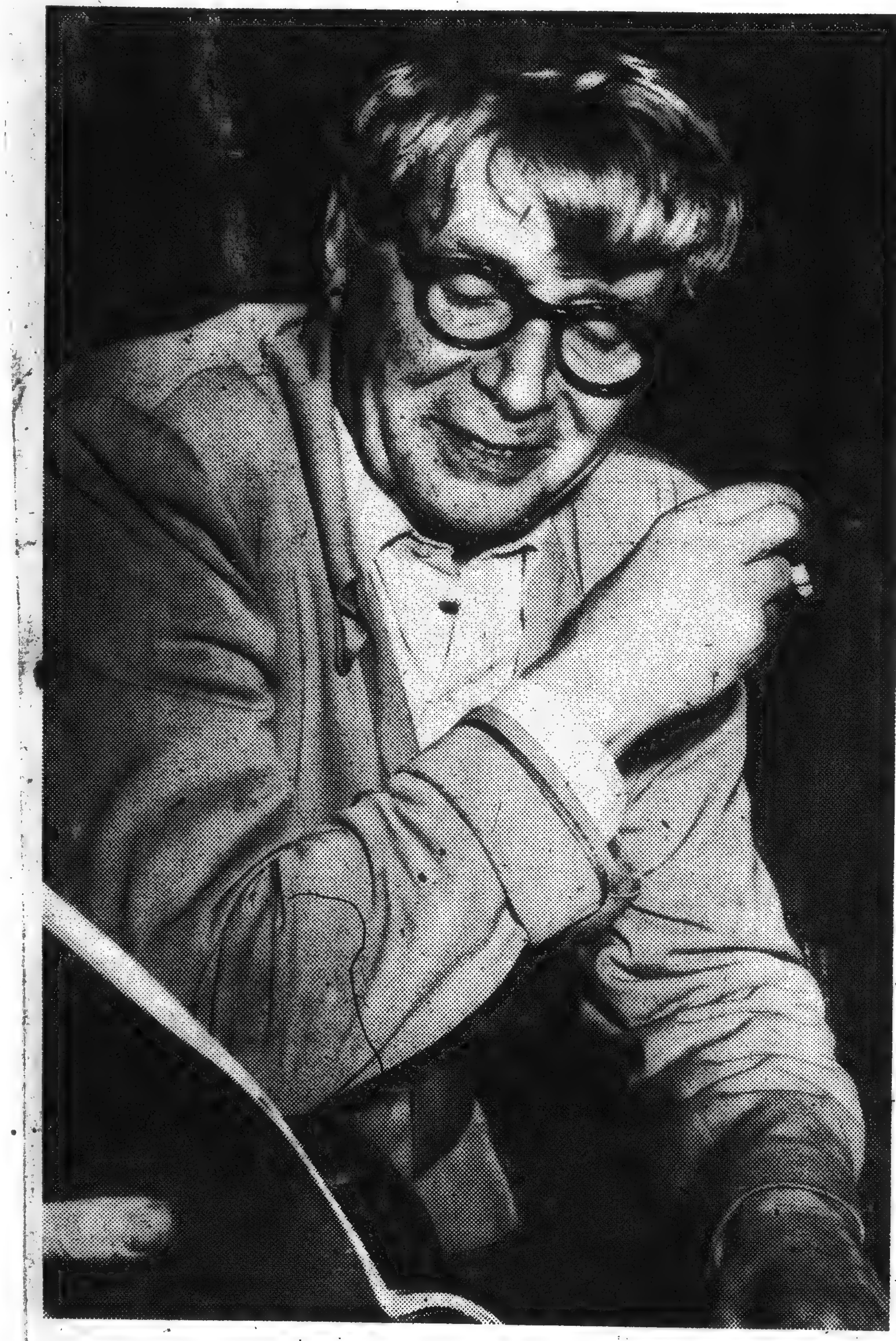
Each soloist or ensemble appearing on the series spends a week in Baltimore, visiting several schools and the Baltimore Museum of Art.

The Annual Schedule

The annual schedule includes five weekly series.

The Baltimore series has been so successful that it has grown into a national organization known as "Young Audiences."

Tickets for the Boston Symphony program may be obtained before February 13 by writing Mrs. W. Barry Wood, Chittenden lane, Stevenson, Md., or by telephoning TUxedo 9-2210.



Charles Munch, the eminent French conductor of the Boston Symphony Orchestra who will present a program at the Lyric Theater on March 12.

BALTIMORE, MD.
NEWS-POST
D. 229,568

MAR 13 1959

Boston Symphony Honored

By HELEN A. F. PENNIMAN

Baltimore had the honor of a visit from that distinguished conductor, Charles Munch, and his no less famed organization, the Boston Symphony, last night at the Lyric.

And Lord and Lady Baltimore showed their appreciation by turning out in goodly number to welcome them as well as to do honor to thet enterprising managers of the Young Musicians Series, for whose benefit the concert was largel yarranged.

This group was formed with the twofold purpose of introducing young people to fine music by daytime concerts at schools. And, second, to encourage young musicians to develop through concert appearances. In both of which it has been most successful, and become nation-wide in scope.

Mr. Munch, conducting with his habitually sensitive interpretation, chose to open with the "Royal Hunt and Storm" from "The Trojans," wherein Berlioz gives a gorgeous tone-painting of the moments when Dido and Aeneas are driven by a storm to take refuge in a cave.

It received every morsel of due glory in the Munch exhibition.

THE ORCHESTRA and its leader likewise demonstrated their art in the "Schelomo," of Ernest Bloch, by means of the fine support they provided for the solo cello of Samuel Mayes.

Hearing their interpretation was an especially moving experience.

N.Y. Post 3/12/59 227

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 180,728

MAR 7 1959

French Violinist To Have 2 Debuts

Two important New York debuts are scheduled for the American introduction of Christian Ferras, young French violinist.

He will first appear here with the Boston Symphony, under Charles Munch, Wednesday evening at Carnegie Hall. His New York recital debut will take place at Hunter College Sunday evening, March 15, at 8:30 p.m. He will be assisted by Pierre Barbizet, distinguished French pianist, who will be making his American debut at this concert.

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571,024 S. 819,002

MAR 12 1959

AT CARNEGIE HALL

Boston Group Does Honegger

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony brought Honegger's Fourth Symphony for re-evaluation to Carnegie Hall last night. They also introduced a young French violinist, Christian Ferras, who had considerable to offer.

The Fourth remains the least accessible of Honegger's five symphonies for reasons not easily defined. Perhaps it needs a program; it constantly suggests one.

The subtitle, "Baslerian Delights," may account for the succession of shifts occurring in the first movement and the "parade" in the finale, but elsewhere the delights have a sobering effect.

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Some passages, especially toward the end, have haunting beauty; others create amusment; still others are perplexing. Perhaps all this adds up to impressions gained on a walk about town.

Musicial Contrast

Whether or not he so intended, Munch contrasted the music of 20th-century Honegger with that 19th-century Faure wrote for Maeterlinck's "Pelleas and Melisande." Both have a "chamber-music framework," both traverse their ground with calmness.

Placing one after the other could not be cited as good program-making unless the purpose was to point up similarities rather than contrasts. The program needed contrast in its first half.

Ferras played the Brahms violin cencerto with characteristic French suavity. A beautifully refined tone with a touch of elegance denoted a command of instrument destinctive in a 25-year-old violinist.

His tone is not yet big or rugged enough to do full justice to Brahms, and it has to mellow to convey his warmth. Ferras' technique, poise, and sense of artistry mark him as a young violinist to watch.

Munch and the Bostonians played Faure and Honegger most appealingly. It was obvious that their music affects Munch strongly.

NEW YORK, N.Y.
TIMES
D. 633.106 S. 1.201.134

MAR 12 1959

Music: Gifted Violinist

Christian Ferras Heard With Boston Symphony

By HOWARD TAUBMAN

Christian Ferras

CHRISTIAN FERRAS, an uncommonly gifted French violinist, made his New York debut at Carnegie Hall last night. He appeared as soloist with the Boston Symphony Orchestra under Charles Munch and gave a striking account of himself in no less a concerto than the Brahms.

Mr. Ferras is 25 years old. He belongs to the generation that grew to maturity in a weakened and troubled France. But if he is representative of the new, post-war group, his country can take hope. For he is not uncertain, angry or pallid. His playing has character and temperament. He makes music with a sense of power and affirmation.

•

The newcomer was born in Le Touquet in northern France on June 17, 1933, and began his studies at the age of 7. He took a first prize at the Paris Conservatoire in 1946, and then won competitions in the Netherlands and France. In the last eight years he has been traveling the concert circuit of Europe and South America, and this is his first visit to the United States.

His playing has the fire and brilliance of a young man. His technique is firmly grounded. If he does not give a note quite the color or accuracy he wants, it is because of impetuosity. His tone is neither sensuous nor dry; it has a texture and muscularity that reflects the Gallic style of violin playing.

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His grasp of Brahms indicates that his is not a parochial view of music. He sympathizes with the Brahmsian glow and lyricism and manages to convey a personal perception of the concerto. He commanded the spacious design of the first movement and the grave, flowing songfulness of the second, and launched into the third with fine gusto. If he plays other things as well as Brahms, he is a young musician to respect.

Mr. Munch and the orchestra, which gave the soloist cultivated backing, devoted the first half to Fauré and Honegger. The latter was revealed in a rare, relaxed mood. His Symphony No. 4, subtitled "Deliciae Basilienses" (Baslerian Delights), was written in 1946 for the twentieth anniversary of the founding of the Basle Orchestra in Switzerland, and its mood is graceful, affectionate, unforced. Mr. Munch led it with a tasteful regard for its unpretentious charm.

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With an appealingly molded performance of Fauré's "Pelléas et Mélisande" Suite, the Bostonians signalized the beginning of what might be called "Pelléas" week, for the New York Philharmonic is to perform Debussy's opera in concert form. Fauré's music, which was written as incidental material for Maeterlinck's play, has his customary taste and refinement, but it is downright sentimental compared with Debussy.

Too bad someone is not offering Sibelius' "Pelléas" suite to provide another facet of how a remarkable play could stimulate a composer.

Christian Ferras With Bostonians

By HENRY BECKETT

Christian Ferras, 25-year-old French violinist, has come to this city under happy auspices. Last night he joined the score of violinists, including the most illustrious, who since 1889 have played the one Brahms violin concerto with the Boston Symphony Orchestra.

He had a program advantage, too. Charles Munch, conductor, led off with the forlornly idyllic, bittersweet suite from the incidental music to Faure's "Pelleas and Melisande." Honegger's Symphony No. 4 followed, in this Carnegie Hall concert.

Honegger grew up in a gracious France that was part of a world which found optimism easy. The composer was going strong. Yet a few years later he said: "I feel an old man. There was a war. And more—the aftermath. It's all going so badly... Such a shame for humanity."

Although this symphony, as Honegger himself said, may express hope for a summer escape from "odious and stupid conditions of life," it seems a work of secular discontent, without faith, astringent in treatment, with a mean and fateful march and occasional anticipations of joy.

So the Brahms concerto was a welcome conclusion to this concert, on the orchestra's fifth and final visit here for the season. Of late both Pierre Monteux and Munch have put on largely French programs, and included several of the nobler Bach, Beethoven and Brahms compositions, as if longing for the Germany of long ago.

Young Ferras, knowing nothing of that Germany except through music, played the Brahms concerto as if he loved it and understood it, even if the skill of his playing lacked the power and authority of a more seasoned artist.

Anyhow, it was the music itself, what Brahms had to say, that the audience will remember. In the slow movement he is the mystic, the seer.

"This is he that should come," Robert Schumann wrote to Joachim, the violinist who introduced the concerto to the world, Jan. 1, 1879. It is still the music of the future, because, as Keats put it, a thing of beauty is a joy forever.

This concerto, like all of Brahms' music, is also the work of a sage with a child's heart, a man of courage and faith, one wise enough to know that there is really no alternative to the necessity implied in words that nobody looks at, on American coins: "In God we trust."

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

APR 1959

Ferras in Debut With Bostonians

Boston Symphony, Charles Munch, conductor. Christian Ferras, violinist. Carneige Hall, March 11:

"Pelléas et Mélisande" Suite	Fauré
Symphony No. 4 ("Deliciae Basilienses")	Honegger
Violin Concerto	Brahms

The 25-year-old French violinist Christian Ferras made his New York debut at this concert and at once established himself as a major figure among the artists of his generation. His performance of the Brahms Concerto was memorable for its tonal richness and splendor, for its profound feeling, and for its remarkable blending of maturity with temperamental fire.

Whether in the dark and voluptuous regions of the lower strings or whether on the golden and sunbright heights of the upper, his playing was always full of color and intensity. He was not afraid to compel the instrument to its utmost in climaxes, and his few roughnesses and deviations from perfect pitch seemed musically right and inevitable. In the Adagio, his cantilena was hauntingly lovely in line and texture; and the tricky finale was not (as it so often becomes) a struggle, but a triumph. Mr. Munch and the orchestra gave Mr. Ferras of their best, and there is none better.

The whole evening was one prolonged delight. Honegger's Fourth Symphony (subtitled "the delights of Basle") is one of the most fascinating works in modern music. It is frankly autobiographical and we sense everywhere in it a fantastically sensitive soul and imagination, coupled with a brilliant mind. Its orchestration alone is a miracle of deftness and originality, and Honegger the contrapuntist and harmonist accomplish comparable prodigies. Charles Munch introduced

poem. Mr. Munch obviously took great pains to inject the dull family life of a German bourgeois with some spark and interest for today's listener, but all his affectionate care in interpreting Mr. Strauss's domestic joys and dissensions could not soothe the discord between the work's lack of musical content and abundance of technical expenditure. —J. F. S.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

MAR 22 1959

WORLD OF

By ROSS PARMENTER

REPRISE

Benjamin Britten's music for the Chester Miracle play, "Noye's Fludde," had a "simple, innocent spirit." . . . The Juilliard School of Music outdid itself in presenting Rossini's "Count Ory." . . . Jean Morel's concert version of "Pelléas et Mélisande" with the New York Philharmonic had "clarity and transparency, but not enough intensity." . . . Christian Ferras, 25-year-old French violinist, distinguished himself both as a recitalist and as a soloist with the Boston Symphony

PIANIST—Anton Kuerti plays at the Metropolitan Museum Wednesday night.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,799

MAR 12 1959

Music

Violinist Makes Brilliant Debut

By LOUIS BIANCOLLI.

French culture was nobly served at the concert of the Boston Symphony Orchestra in Carnegie Hall last night. So, for that matter, was the German culture of Brahms; and that, too, was under French auspices.

These auspices were the remarkably fine conducting of Charles Muench and the violin playing of Christian Ferras, a young Frenchman of 25 who made a brilliant local debut in the Brahms concerto.

Before the concerto Mr. Muench and the orchestra paid handsome tribute to two distinguished products of the French school—the "Pelleas et Melisande" suite of Gabriel Faure and the Fourth Symphony of Arthur Honegger.

Debussy Again.

This would seem to be "Pelleas et Melisande" week in Carnegie Hall. Tonight the Philharmonic, with Jean Morel conducting, offers the first of four concert performances of Debussy's masterpiece, based on Maeterlinck's play.

Curious how we have all outgrown the tenuous moods of Maeterlinck's once celebrated tragedy; and still more curious how the music inspired by it lives on with increasing cogency and appeal.

Take this suite of Faure's, composed four years before the premiere of Debussy's opera. How valid and moving are its evocations of atmosphere! It is the searching art of a master reaching beyond the dated charms of the playwright.

Magic and Mystery.

Mr. Muench caught all the magic and mystery of this subtly woven web. In its own small way this suite sets the remote and poignant scene much as Debussy's greater score does. They were both masters of suggestion.

Jot down the name of young Ferras as one of the most attractive talents of the bow to cross the Atlantic in recent years. Here is a sensitive French artist with a sweet singing tone and plenty of technique to back it.

Last night's performance was the orchestra's most brilliant display of collective virtuosity so far this season. Charles Muench seems determined to wind up a decade as its conductor in grand style.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 180,728

MAR 7 1959

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NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571,024 S. 819,002

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AT CARNEGIE HALL

Boston Group Does Honegger

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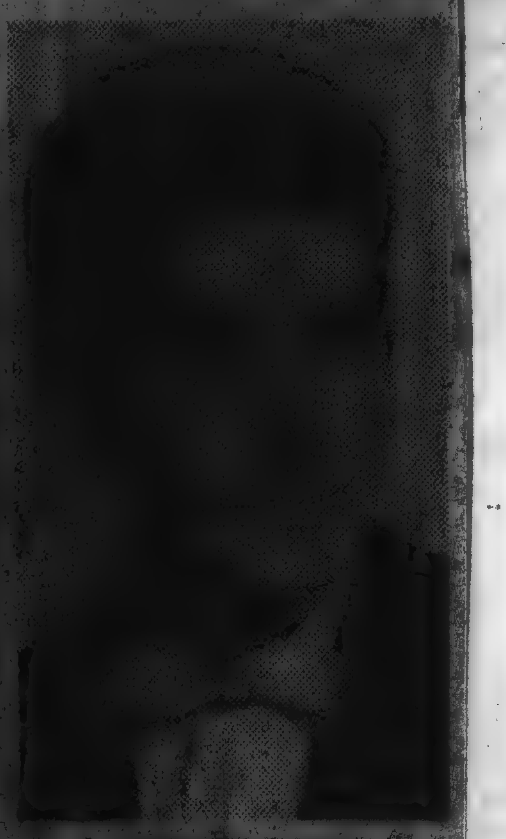
NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,201,134

MAR 12 1959

Music: Gifted Violinist

Christian Ferras Heard With Boston Symphony

By HOWARD TAUBMAN



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TIMES
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227

3/12/59

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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,788

MAR 12 1959

Music

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Last night's performance was the orchestra's most brilliant display of collective virtuosity so far this season. Charles Muench seems determined to wind up a decade as conductor in grand style.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,137 S. 180,728
MAR 7 1959

French Violinist To Have 2 Debuts

Two important New York debuts are scheduled for the American introduction of Christian Ferras, young French violinist.

He will first appear here with the Boston Symphony under Charles Munch, Wednesday evening at Carnegie Hall. His New York recital debut will take place at Hunter College Sunday evening, March 15, at 8:30 p.m. He will be assisted by Pierre Barbizet, distinguished French pianist, who will be making his American debut at this concert.

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571,024 S. 819,002
MAR 12 1959

AT CARNEGIE HALL

Boston Group Does F

By MIL

CHARLES MUNCH and Honegger's Fourth Carnegie Hall last night. French violinist, Christi able to offer.

The Fourth remains the le accessible of Honegger's symphonies for reasons easily defined. Perhaps it ne a program; it constantly su gests one.

The subtitle, "Baslerian De lights," may account for th succession of shifts occurrin in the first movement and th "parade" in the finale, but elsewhere the delights have a sobering effect.

I have a feeling that Honneger may be too musically subtle, for reacquaintance with this work leaves no secure impression of it.

Some passages, especially toward the end, have haunting beauty; others create amusement; still others are perplexing. Perhaps all this adds t to impressions gained on walk about town.

Musical Contrast

Whether or not he so intended, Munch contrasted the music of 20th-century Honegger with that 19th-century Faure wrote for Maeterlinck's "Pelleas and Melisande." Both have a "chamber-music framework," both traverse their ground with calmness.

Placing one after the other could not be cited as good program-making unless the purpose was to point up similarities rather than contrasts.

Sinfonia I, Op. 40, Lester Trimble's Symphony in Two Movements; John Verrall's "Portrait of Saint Christopher", and the Andante from the late George Antheil's Serenade for String Orchestra.

For the second successive Easter Eve, Alexander Schneider presented the orchestral version of Haydn's "Seven Last Words of Christ" at Carnegie Hall.

Atlanta Symphony In Seasonal Finale

Atlanta.—The Atlanta Symphony gave the city its premiere performance of Prokofieff's "Lieutenant Kije" suite, in the orchestra's final pair of subscription concerts, on March 19 and 20. Prokofieff's witty, typically stylized score was a balance point in a more serious, intense program.

Orchestral performances took something of a back seat, however, to the evening's guest soloist, Lois Marshall, soprano. Miss Marshal sang Vivaldi's "Gloria Mass" with the Atlanta Choral Guild and Atlanta artist Beverly Wolff, mezzo-soprano. She was also heard in "Oh, How Pleasing to the Senses", from "The Seasons"; "With Verdure Clad"; and "In Questa Reggia", from Puccini's "Turandot". The full power and controlled dazzle of Miss Marshall's voice were shown to excellent advantage in the aria.

Other season-closers of the month have been a performance by the Vienna Choir Boys, sponsored by the Atlanta Music Club's Membership series, given March 17; and a recital by Artur Rubinstein, closing the All Star Concert series at the Municipal Auditorium on March 9.

A recital by Jussi Bjoerling, tenor, is scheduled for April 13 as a finale for the Emory University Chamber Music series. —Katherine Skogstad

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this masterpiece to the United States on Dec. 30, 1948, with the New York Philharmonic, and he obviously both loves and understands it completely. No less masterly was the playing of the charming Fauré suite. —R. S.

Mayes Soloist With Bostonians

Boston Symphony, Charles Munch, conductor. Samuel Mayes, cellist. Carnegie Hall, March 14, 2:30 p.m.:

"Royal Hunt and Storm", from "The Trojans" . . . . Berlioz
"Schelomo" . . . . Bloch
"Symphonia Domestica", Op. 53 Strauss

Knowing that the Boston Symphony possesses one of the most lustrous string sections among the world's great orchestras, it was not very surprising to note that its first cellist, Samuel Mayes, is an incontestable master of his instrument. He not only played the entrancingly beautiful and much too seldom heard Bloch Rhapsody in technically impeccable fashion, but also succeeded in giving his part of a wide range of mood and sentiment, without ever overstepping that dangerous border to sobbing sentimentality. His tone was never thick, his spacious bowing complemented the nuanced timbre of his vibrato, and his rhythmic impetus gave the work accent and emotional continuity. Berlioz's "Royal Hunt and Storm" music, conceived with sweeping élan by Mr. Munch, set the audience in the right romantic mood for Mr. Mayes's eloquent and memorable performance.

The Bostonians' 73rd New York season closed with a detailed and vivid performance of the Strauss tone poem. Mr. Munch obviously took great pains to inject the dull family life of a German bourgeois with some spark and interest for today's listener, but all his affectionate care in interpreting Mr. Strauss's domestic joys and dissensions could not soothe the discord between the work's lack of musical content and abundance of technical expenditure. —J. F. S.

NEW YORK, N.Y.
TIMES
D. 633,108 S. 1,201,134
MAR 12 1959

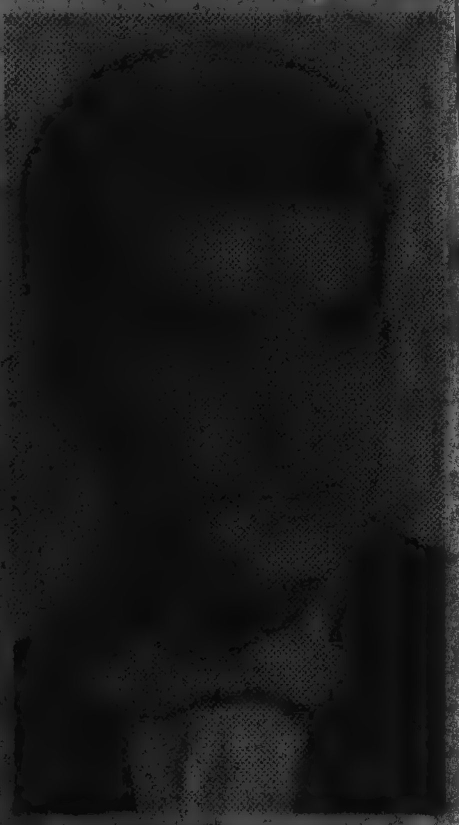
Music: Gifted Violinist

Christian Ferras Heard With Boston Symphony

By HOWARD TAUBMAN

CHRISTIAN FERRAS, an uncommonly gifted French violinist, made his New York debut at Carnegie Hall last night. He appeared as soloist with the Boston Symphony Orchestra under Charles Munch and gave a striking account of himself in no less a concerto than the Brahms.

Mr. Ferras is 25 years old. He belongs to the generation that grew to maturity in a weakened and troubled France. But if he is representative of the new, post-war group, his country can take hope. For he is not uncertain, angry or pallid. His playing has character and temperament. He makes music with a sense of power and affirmation.



Christian Ferras

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The newcomer was born in Le Touquet in northern France on June 17, 1933, and began his studies at the age of 7. He took a first prize at the Paris Conservatoire in 1946, and then won competitions in the Netherlands and France. In the last eight years he has been traveling the concert circuit of Europe and South America, and this is his first visit to the United States.

His playing has the fire and brilliance of a young man. His technique is firmly grounded. If he does not give a note quite the color or accuracy he wants, it is because of impetuosity. His tone is neither sensuous nor dry; it has a texture and muscularity that reflects the Gallic style of violin playing.

•

His grasp of Brahms indicates that his is not a parochial view of music. He sympathizes with the Brahmsian glow and lyricism and manages to convey a personal perception of the concerto. He commanded the spacious design of the first movement and the grave, flowing songfulness of the second, and launched into the third with fine gusto. If he plays other things as well as Brahms, he is a young musician to respect.

Mr. Munch and the orchestra, which gave the soloist cultivated backing, devoted the first half to Fauré and Honegger. The latter was revealed in a rare, relaxed mood. His Symphony No. 4, subtitled "Deliciae Basilienses" (Baslerian Delights), was written in 1946 for the twentieth anniversary of the founding of the Basle Orchestra in Switzerland, and its mood is graceful, affectionate, unforced. Mr. Munch led it with a tasteful regard for its unpretentious charm.

•

With an appealingly molded performance of Fauré's "Pelléas et Mélisande" Suite, the Bostonians signalized the beginning of what might be called "Pelléas" week, for the New York Philharmonic is to perform Debussy's opera in concert form. Fauré's music, which was written as incidental material for Maeterlinck's play, has his customary taste and refinement, but it is downright sentimental compared with Debussy.

Too bad someone is not offering Sibelius' "Pelléas" suite to provide another facet of how a remarkable play could stimulate a composer.

N.Y. Post 3/12/59

Christian Ferras With Bostonians

By HENRY BECKETT

Christian Ferras, 25-year-old French violinist, has come to this city under happy auspices. Last night he joined the score of violinists, including the most illustrious, who since 1889 have played the one Brahms violin concerto with the Boston Symphony Orchestra.

He had a program advantage, too. Charles Munch, conductor, led off with the forlornly idyllic, bittersweet suite from the incidental music to Faure's "Pelleas and Melisande." Honegger's Symphony No. 4 followed, in this Carnegie Hall concert.

Honegger grew up in a gracious France that was part of a world which found optimism easy. The composer was going strong. Yet a few years later he said: "I feel an old man. There was a war. And more—the aftermath. It's all going so badly . . . Such a shame for humanity."

Although this symphony, as Honegger himself said, may express hope for a summer escape from "odious and stupid conditions of life," it seems a work of secular discontent, without faith, astringent in treatment, with a mean and fateful march and occasional anticipations of joy.

So the Brahms concerto was a welcome conclusion to this concert, on the orchestra's fifth and final visit here for the season. Of late both Pierre Monteux and Munch have put on largely French programs, and included several of the nobler Bach, Beethoven and Brahms compositions, as if longing for the Germany of long ago.

Young Ferras, knowing nothing of that Germany except through music, played the Brahms concerto as if he loved it and understood it, even if the skill of his playing lacked the power and authority of a more seasoned artist.

Anyhow, it was the music itself, what Brahms had to say, that the audience will remember. In the slow movement he is the mystic, the seer.

"This is he that should come," Robert Schumann wrote to Joachim, the violinist who introduced the concerto to the world, Jan. 1, 1879. It is still the music of the future, because, as Keats put it, a thing of beauty is a joy forever.

This concerto, like all of Brahms' music, is also the work of a sage with a child's heart, a man of courage and faith, one wise enough to know that there is really no alternative to the necessity implied in words that nobody looks at, on American coins: "In God we trust."

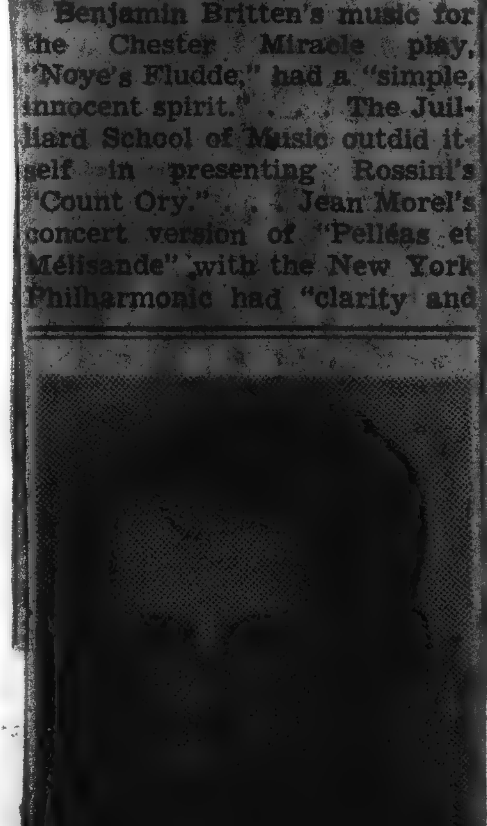
NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
MAR 22 1959

WORLD OF

By ROSS PARMENTER

REPRISE

Benjamin Britten's music for the Chester Miracle play, "Noye's Fludde," had a "simple, innocent spirit." . . . The Juilliard School of Music outdid itself in presenting Rossini's "Count Ory." . . . Jean Morel's concert version of "Pelléas et Mélisande" with the New York Philharmonic had "clarity and transparency, but not enough intensity." . . . Christian Ferras, 25-year-old French violinist, distinguished himself both as a recitalist and as a soloist [illegible]



PIANIST—Anton Kuerti plays at the Metropolitan Museum Wednesday night.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,798
MAR 12 1959

Music

Violinist Makes Brilliant Debut

By LOUIS BIANCOLLI

French culture was nobly served at the concert of the Boston Symphony Orchestra in Carnegie Hall last night. So, for that matter, was the German culture of Brahms; and that, too, was under French auspices.

These auspices were the remarkably fine conducting of Charles Muench and the violin playing of Christian Ferras, a young Frenchman of 25 who made a brilliant local debut in the Brahms concerto.

Before the concerto Mr. Muench and the orchestra paid handsome tribute to two distinguished products of the French school—the "Pelleas et Melisande" suite of Gabriel Faure and the Fourth Symphony of Arthur Honegger.

Debussy Again.

This would seem to be "Pelleas et Melisande" week in Carnegie Hall. Tonight the Philharmonic, with Jean Morel conducting, offers the first of four concert performances of Debussy's masterpiece, based on Maeterlinck's play.

Curious how we have all outgrown the tenuous mood of Maeterlinck's once celebrated tragedy; and still more curious how the music inspired by it lives on with increasing cogency and appeal.

Take this suite of Faure's composed four years before the premiere of Debussy's opera. How valid and moving are its evocations of atmosphere! It is the searching art of a master reaching beyond the dated charms of the playwright.

Magic and Mystery.

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228

TIME
NEW YORK, N.Y.
W. 2.250.000

MAR 23 1959

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Ferras' legato passages spun out in long, honeyed strands of sound; his attack in the cadenza was as crisp as vellum. Throughout, he displayed a sweeping, rhythmic flair, a fluent, coolly lustrous tone. His Brahms had about it a quality of molded passion that far older artists might envy.

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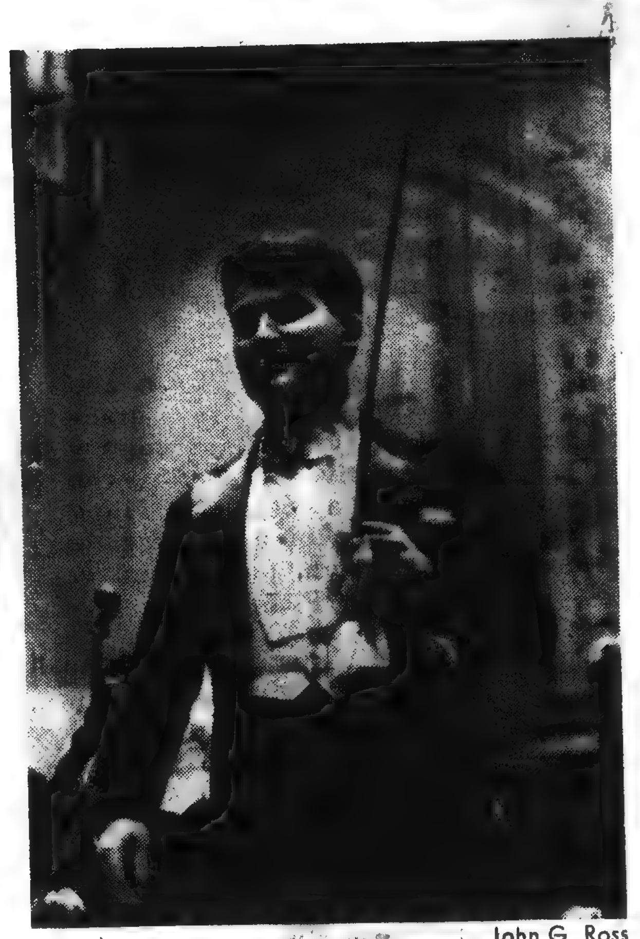
John G. Ross

VIOLINIST FERRAS
Vellum and honey.

N. Y. Staats-Zeitung und Herold, Donnerstag 2. April 1959

Carnegie Hall-Ereignisse

Bostoner wie New Yorker wollten uns einmal "französisch kommen"

Von ROBERT PIRK

Charles Munch hatte aufs Programm des letzten Gastkonzerts des Philharmonischen Orchesters, Boston, die Suite aus der "gelegentlichen" Musik zu Maeterlincks "Pelléas et Melisande" von Fauré gesetzt und auf der Vortragsfolge von Pierre Monteux, als er zuletzt die New York Philharmonic dirigierte, befand sich als krönender Abschluß "Daphnis et Chloé", Suite Nr. 1 und 2 von Maurice Ravel. Reiche Gelegenheit, Vergleiche anzustellen, akustische Erfahrungen auszutauschen und vor allem, ungeachtet aller scharfen Gegensätze, in der verführerisch lauen Luft von Paris einzutauchen.

Faurés Instrumentation ist kein dickmaschig gewirkter Klangteppich, sondern hauchzartes Gewebe, eine Art erlesener Brüsseler Spitzen, die nur mit delikaten Fingern berührt werden dürfen. Meister Munch verfügte über solch empfindsame Tast- und Taktwerkzeuge.

Faurés nachgeborener Landsmann, der junge Geiger Christian Ferras debütierte im gleichen Konzert in der Carnegie Hall. Dieser junge Mann aus Touquet ist ein Vollblutmusikant. Er spielte das Violinkonzert D-Dur, op. 77, von Brahms weder mit übel angebrachtem "teutonischem" Überschwang, noch mit jener akademischen Trockenheit, die sich "klassisch" gebärdet, sondern einfach, geradezu, aus dem Gefühl heraus. Sein mit muskulösem Schwung, zugleich aber mit Empfindsamkeit der Nervenenden regierter Bogen, holte die melodischen wie melodramatischen Werte dieser Partitur durch unfehlbar sichere Phrasierung gleichberechtigt hervor.

Die Vierte Symphonie von Artur Honegger kann wohl nur wirklich voll genießen, wer je zur Fastnachtszeit in Basel weilte und mit keineswegs frommem Schauer miterlebte, wie die feinste Bourgeoisie plötzlich Urlaub von der Wohlgesittetheit nimmt und über die Stränge schlägt. Charles Munch hatte diese Geheimnisse der "Deliciae Basiliensis" wohl erfaßt, er ließ die Volkslieder und -Rhythmen frei gewähren, aber er vergaß auch nicht, die merkwürdig dissonanten Mysterien, welche unter dieser oberflächlich lockeren Laune wühlen, ins Hörbewußtsein zu rücken. Eine tiefgründige Aufführung, von allen stürmisch beklatscht und doch nur etwas — für Kenner.

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FILM
RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
AUDREY HEPBURN • ANTHONY PERKINS
in "GREEN MANSIONS"
Co-starring LEE J. COBB
SESSUE HAYAKAWA • HENRY SILVA
in METROCOLOR and CinemaScope
An M-G-M Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW
3,*,6-8

Times 3/17/59

THE

Ferras and Barbizet Perform In a Recital at Hunter College

Christian Ferras, a young violinist with a big talent, reinforced in a sonata recital at Hunter College Sunday night the considerable impression he had made in his United States debut last Wednesday with the Boston Symphony.

As in all good sonata recitals —this one was under the patronage of Edouard Morot-Sir, cultural counselor to the French Embassy—the violinist shared top billing with his pianist, Pierre Barbizet, also in debut here, and his partner's equal as a musician.

M. Ferras had technical sureness, true-blue pitch, a fine bow-arm, a rich tone, a wide variety of string colors, perfect control, ease, fluency and strength—in short, just about all the virtues that go to make up a top fiddler. His partner (accompanist is not the word) was just as skillful, and the co-operation between the two was natural and sure.

Their grasp of the music at hand was certainly impressive and if there are any reservations here they are about the program. The Enesco Sonata No. 3 in A minor is an entirely effective work from the point of violin technique, but it gets bogged down in great sliding, throbbing tunes of the gypsy variety. The performer's lush approach was hardly inappropriate but one listener found it oppressive.

The two other sonatas, both in A, were a better showcase for strictly musical values. The somewhat shopworn Sonata of César Franck had as much freshness as the pair could bring to it. Best of all was the Mozart Sonata, K. 526. The approach was lighter (showing the performers' respect for varying musical styles) but not lacking in the kind of phrase molding, constructive sense and expressiveness that make a masterpiece glow with life.

ERIC SALZMAN.

TIME
NEW YORK, N.Y.
W. 2,250,000

MAR 23 1959

[redacted]

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FILM

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
AUDREY HEPBURN • ANTHONY PERKINS
in "GREEN MANSIONS"
Co-starring LEE J. COBB
SESSUE HAYAKAWA • HENRY SILVA
in METROCOLOR and CinemaScope
An M-G-M Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW
3,*.6-8

Times 3/17/59

THE

Ferras and Barbizet Perform In a Recital at Hunter College

Christian Ferras, a young violinist with a big talent, reinforced in a sonata recital at Hunter College Sunday night the considerable impression he had made in his United States debut last Wednesday with the Boston Symphony.

As in all good sonata recitals—this one was under the patronage of Edouard Morot-Sir, cultural counselor to the French Embassy—the violinist shared top billing with his pianist, Pierre Barbizet, also in debut here, and his partner's equal as a musician.

M. Ferras had technical sureness, true-blue pitch, a fine bow-arm, a rich tone, a wide variety of string colors, perfect control, ease, fluency and strength—in short, just about all the virtues that go to make up a top fiddler. His partner (accompanist is not the word) was just as skillful, and the cooperation between the two was natural and sure.

Their grasp of the music at hand was certainly impressive and if there are any reservations here they are about the program. The Enesco Sonata No. 3 in A minor is an entirely effective work from the point of violin technique, but it gets bogged down in great sliding, throbbing tunes of the gypsy variety. The performer's lush approach was hardly inappropriate but one listener found it oppressive.

The two other sonatas, both in A, were a better showcase for [illegible] musical values. The somewhat shopworn Sonata of César Franck had as much freshness as the pair could bring to it. Best of all was the Mozart Sonata, K. 526. The approach was lighter (showing the performers' respect for varying musical styles) but not lacking in the kind of phrase molding, constructive sense and expressiveness that make a masterpiece glow with life.

ERIC SALZMAN.

links nach rechts: Willi Rose, H
Guenter

3/16/59 - Staats-Herold

Debüt Christian Ferras' mit Boston Symphony

Das Mittwoch-Konzert des Boston Symphony-Orchesters (Carnegie Hall) hatte im Ganzen französische Flair. Es gab erst Gabriel Faures Pelleas und Melisande Suite (op. 80) aus der Begleitmusik zu Materlincks Tragödie, in der Charles Munch (der bekanntlich lange in Paris Dirigent war) das herrlich klingende Orchester mit äußerster Feinfühligkeit führte.

Hauptorchesterwerk des Abends war Arthur Honeggers 4. Symphonie, die den Untertitel "Deliciae Basilienses" hat, was man vielleicht mit "Basler Leckerli" übersetzen könnte. Honegger hatte das Werk seinem Freunde Paul Sacher zum 20. Jahrestag des von ihm gegründeten Basler Kammerorchesters gewidmet. Im 2. Satz (Larghetto) wird die alte Weise "Z'Basel an mi'm Rhi" abgewandelt; das Finale (Allegro) bringt mit kunstvoller Kompositionstechnik gegen Schluß den "Basler Morgenstreich". Munch, der vor etwa 10 Jahren das wertvolle und interessante Werk zuerst in Amerika einführte, hatte wieder für eine äußerst liebevolle Aufführung gesorgt.

Den Schluß des Abends bildete, als Debüt, der 25jährige französische Geiger Christian Ferras mit dem Violinkonzert von Brahms; er erwies sich als ein technisch und musikalisch außerordentlich begabter Künstler. Daß er das Werk des norddeutschen Meisters an einzelnen Stellen etwas glatt und mit einigen ungewöhnlichen Tempoverschiebungen spielte, änderte nichts an dem ausgezeichneten Gesamteindruck. Die einfühlende Mitwirkung des Orchesters unter Charles Munchs Leitung trug zum Erfolg bei.

Ferras, bisher hier unbekannt, hat sich mit der Wiedergabe des Brahms-Konzerts offensichtlich sofort die Gunst des Publikums erworben. An dem Beifall, der den jungen sympathischen Künstler immer wieder auf das Podium rief, beteiligten sich auch Munch und die Orchestermitglieder. G. R.

Tribune 3/17/59

Ferras Gives First Recital In New York

Violinist Heard With Barbizet at Piano

It was barely over two weeks ago that Christian Ferras—a young and thoroughly magnificent French violinist—made his North American debut in Boston with that city's orchestra, and only last Wednesday that he was heard, in the same company, for the first time in New York. Last night he gave his first recital in the United States at Hunter College with Pierre Barbizet—another debutant and a dazzling pianist. Both of them had their audience in either rapt suspense or in cheering approval the evening long. And how they had earned it! A music critic stumbles onto so breathtaking an exhibition of fresh talent, musical intuition and technical mastery—even if he is lucky—but once in many, many seasons.

The program was staple, even conventional. Mozart's Sonata in A major, K. 526; Enesco's Sonata No. 3 in A minor, Op. 25; and Franck's Sonata in A major; that was it. But Mr. Ferras brought to this assemblage a draught of air as fresh and lovely as spring itself.

His technique, at twenty-five, is complete. His tone is infinitely diverse—gold or silver, fat or wiry, tense or relaxed—as he so wills it and as the occasion demands. The Enesco—a showpiece of modern violin techniques—he not only plays completely but tosses off with a kind of wicked humor. Far from being unnerved by it, Mr. Ferras plays it as if he were making it up as he went along.

That so young a violinist with so much to show can eschew "showiness"—this is, in the last analysis, Mr. Ferras's peculiar triumph. The Franck Sonata's velvety lyricism is easy prey to the performer with low resistance to tonal exaggeration. Mr. Ferras played its tunes with a kind of cool, clean elegance that purged the work of its customary stickiness.

There were lots and lots of empty seats at Hunter College's Assembly Hall last night. They should trouble neither Mr. Ferras nor Mr. Barbizet for a minute. That they will be filled in future appearances—at Hunter or anywhere else—is a simple matter of time. W. F.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326.478 S. 528.715

MAR 12 1959

Boston Symphony Concert Directed by Charles Munch

CARNEGIE HALL

Conductor, Charles Munch; soloist, Christian Ferras, violinist. The program:
"Pelleas et Melisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80 .... Faure
Symphony No. 4, "Delicias Basilienses" .... Honegger
Violin Concerto in D major, Op. 77 .... Brahms

By Jay S. Harrison

All that is French-elegant, that is simple yet poignant in the richest Gallic tradition, you will find in Gabriel Fauré's incidental music to "Pelleas et Melisande," which last night began the Boston Symphony concert, under Charles Munch's direction, in Carnegie Hall. The piece is refined of harmony, generous of tune, utterly loving in its scoring; it is lacework of the most delicate manufacture. Touch it brusquely, too, and the strands snap, fall apart, fray—but there were no heavy hands apparent on the occasion of this reading. "Pelleas" was everywhere cool and eloquent and poised. Thus heard the piece is aural magic.

The French circumstance of the night was not confined alone to Fauré, but extended as well to the presence of twenty-five-year-old Christian Ferras, a citizen of Touquet, who was making his New York debut as soloist in the Brahms Violin Concerto. As opposed, however, to many of his Paris-trained colleagues he is not a fiddler in the restrained conservatoire tradition—far from it. He is bold; he sings with a full voice; his bow arm is broad and sweeping. Clearly he is one of the best young violinists to have come our way in many a moon.

And he has—quite apart from his virtuosic orientation—considerable music in him. The Brahms Concerto has been known to bring out the worst in violinists, for its big, juicy themes are amenable to a big, juicy and undisciplined) treatment wholly incompatible with either taste or propriety. But Mr. Ferras would have none of this. There was no lollygagging over the piece's more sentimental moments, nor did he find it advisable to vibrato—ize the number right out of existence. His views were those of a musician sure enough of his powers to make expressive horseplay unnecessary. It was honest playing, which did not preclude, at the same time, incandescence and verve.

Mr. Ferras is not, on the other hand, a perfectly formed [illegible] his pitch is a mite sharp at times and he is fussed by fast double-stops. But these miscalculations one was able with no effort to overlook in favor of his general musicality. And that is shipshape and alive.

The remaining work of the evening, Honegger's Fourth Symphony, is a disquieting number since it has no program and seems to need one. Certainly its episodic structure, its wide range of sentiment, its play of colors—all of which shift rapidly and constantly—appear to suggest that the work is about something other than its own technical development. The Symphony, written for the Basle Chamber Orchestra (hence its subtitle "Baslerian Delights), is thoroughly lightly scored and its dissonant content is nowhere high, though it is so discursive and capricious of mood that it seems rather more difficult than it actually is.

One is confronted, for instance, with misterioso effects attached to jolly folk tunes, which in turn lead to passacaglias which then dissolve into tone painting all haunted, spectral and spidery. There is no focus to the work, no stream of growth with a perceptible beginning, middle and end. It wanders and we wander with it.

Mr. Munch gave the Symphony a performance that, one suspects, could not be bettered. And indeed for the length of the night Boston's pride was New York's joy.

Christian Ferras

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Herald 3/8/59

Music Events This Week

The Boston Symphony Orchestra will make its fifth and final trip to New York in the coming week. Charles Munch will conduct concerts in Northampton, New Haven, and Baltimore as well as Brooklyn and New York.

Following the orchestra's return to Boston, Dr. Munch has invited the Associate Conductor, Richard Burgin, to conduct the concerts of Friday afternoon, March 20, at 2:15 and Saturday evening, March 21, at 8:30. Mr. Burgin's program will include Beethoven's String Quartet, No. 15 in A minor, Op. 132, played by the entire string section of the Orchestra, Stravinsky's Symphony in C, and "Till Eulenspiegel" by Richard Strauss. The Symphony in C was performed by the Boston Symphony in 1941 and again in 1944, conducted on both occasions by the composer.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

MAR 8 - 1959

Burgin Conducts Symphony

The ~~Boston~~ Symphony Orchestra will make this week its fifth and last tour of the season to New York and other cities.

Music Director Dr. Charles Munch has invited Associate Conductor Richard Burgin to direct the next Boston concerts, at Symphony Hall Mar. 20 and 21.

Mr. Burgin has chosen the Beethoven String Quartet in A minor, Op. 132, in a version for massed strings; the Symphony in C by Stravinsky, and "Till Eulenspiegel," by Richard Strauss. Stravinsky's Symphony was performed by this Orchestra in 1941 and 1944, both times conducted by the composer.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

MAR 21 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard [illegible] the 19th program of the 78th season yesterday afternoon in Symphony Hall.

The program:
String Quartet in A minor Op. 132 (Performed by string orchestra .... Beethoven
Symphony No. 5, in B-flat ... Schubert
Till Eulenspiegel's Merry Pranks .... Strauss

By ROBERT TAYLOR

We need seek no further than our own orchestra for a guest conductor of the finest mettle. Richard Burgin can always be counted upon for thoroughly musical interpretations; and in the particular field of Germanic music he rises to heights of passionate inspiration. So it proved yesterday as Mr. Burgin conducted the Boston Symphony Orchestra in a program that was never less than satisfactory, often memorable.

My own reaction to the afternoon may be described by that ascending order of adjectives, the positive, comparative and superlative. The Beethoven: good. The Schubert: better. The Strauss: best. The program which dropped the Stravinsky Symphony in C, seemed to have ample unity in its own right, although a dash of contemporary music might have seasoned it with a sense of more adventure.

Display of Color

Still, it isn't every day that one hears a later Beethoven Quartet amplified for string orchestra by duplicating the parts. And with a string orchestra of the Boston Symphony's calibre, the transcendent pages of the masterpiece are illumined by a coruscating display of color and timbres. One could scarcely ask for more in the way of performance. In the end, alas, a faint trace of disappointment lingers. The A minor Quartet is best served by its original dimensions.

While this monumental product of Beethoven's twilit genius retains a hardy power in string orchestra, the larger outline also tends to blur the economy of the master's musical thought. Treating the quartet as a carefully magnified work of art, is not distortion; but the attempt resembles somewhat a photographic reproduction of a miniature painting; there is a slight but perceptible fuzz in the line. It was a mistake, I'd say, not to endow this performance with a firmer technical foundation. The double basses might have given the quartet a darker and less sedate sound matching the astringent bite of the bass in the original.

The intelligence, however, of Mr. Burgin's handling of this incredibly d i f f i c u l t assignment seemed always striking. The music was integrated, the response clear and brisk. The reading had a devotion that pervaded each segment and achieved a buoyant strength in which Beethoven's recovery from illness expressed here, also became a metaphor of the artist's renewal of life after the herculean struggles of the Ninth Symphony.

In Schubert's Fifth Symphony, the mood is entirely different, from beginning to end melodic lacework touched with the spirit of Mozart and of Haydn. Mr. Burgin's reading was delightful; spacious and supple in its free and spontaneous flow of beguiling tunefulness, yet never less than robust, too, and utterly lacking in the dainty over-refinement that lurks beneath the surface of this sparkling, extrovert experience.

Exciting Feat

"Till Eulenspiegel," though, provided the conductor with his greatest opportunity. Here the strain of Teutonic grotesquerie, the snarling trumpets and the mocking watchman's rattle, were mingled with the most affecting pathos and indestructible good humor. The performance of the percussion was, as always, remarkable; but even more remarkable was Mr. Burgin's realization of the subtle emotional transitions of Till. Certainly Strauss's is one of the most literary of scores, but its graphic picaresque qualities are set against an abstract background as stormily askew as "The Cabinet of Dr. Caligari." To make this human and real, the projection of the German folk spirit, can be accounted a truly exciting feat. Richard Burgin's affinity with the music was complete.

Bach's "St. Matthew Passion," will be presented next Thursday and Saturday accorling to Charles Munch's custom of yearly alternating with the "St. John Passion" during Holy Week. The soloists will be Saramae Endich, Florence Kopleff, Hughes Cuneod, Mack Harrell and James Joyce; and the Harvard-Radcliffe Glee Club will be conducted by Elliot Forbes.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

MAR 20 1959

At Symphony

Richard Burgin, associate conductor of the Boston Symphony Orchestra has announced a change in the programs he will conduct this afternoon, tomorrow night and Tuesday night.

The program will be: Beethoven String Quartet in A minor, Op. 132 (performed by the strings of the Boston Symphony Orchestra), Schubert Symphony No. 5 in B-flat, and Strauss' Till Eulenspiegel's Merry Pranks.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAR 21 1959

Burgin on Symphony Podium

String Section Plays Beethoven Quartet

By Jules Wolffers

Richard Burgin has brought us some notable first performances when he steps from his concertmaster's chair to mount the podium as associate conductor of the Boston Symphony Orchestra.

Yesterday's first performance, however, could not be considered notable in any way, except possibly as a notable lack of discrimination, if not lack of taste.

The key to the error may be found in the opening paragraph of John N. Burk's excellent program notes for the concert:

"When, in 1824, the Ninth Symphony lay completed and at last ready for the copyist, string quartets became Beethoven's whole tonal existence. Larger schemes, earlier indicated in the sketchbooks, lay quite dormant. He was completely attuned to the succinctness and economy of four fluent string voices. The result was the last five great quartets which occupied his musical thoughts exclusively through the three years of his life that remained."

♪ ♪ ♪

It was in these last great works that Beethoven reached a height of expression which made its points all the more telling by being scored for the lucid, simple, and severe string quartet. A string orchestra is not simply a string quartet magnified or made louder. It is a different thing altogether, with different tone and a different mode of expression.

Yet these considerations did not prevent Mr. Burgin from presenting the String Quartet in A minor, Op. 132, performed by the whole strong section. For those who know the work well in the original version, the performance yesterday could not have been a happy experience. Certainly it was not for this reviewer.

♪ ♪ ♪

It was in the Opus 132 that Beethoven offered a "Song of Thanksgiving by a Convalescent to the Diety," to quote from his subtitle for the third movement. This song became effusive and fulsome when expressed by the whole string choir. And one could go on pointing out changes of meaning and emphasis this noble work suffers when given a full stereophonic treatment, so to speak.

This is not to say that we did not hear some beautiful sounds. As far as quality and competence of performance was concerned, there was no fault to find in pitch, timbre, ensemble, and response to the conductor's directions.

There was no controversy at all, however, in the second half. Mr. Burgin gave us a Schubert Fifth Symphony that did full justice to the joyful and simple score. Simplicity is the most difficult quality for an interpreter to capture, but the conductor did indeed catch the quality in delightful and wholesome style.

♪ ♪ ♪

As for the finale — who can ever resist Strauss's "Till Eulenspiegel's Merry Pranks"? Here conductor, players, and hearers all had a good time as they followed the completely outrageous behaviour of the impudent rascal. Here, too, the level of the performance was high in what the Germans call a completely "unbuttoned" quality—at ease, with freedom and gusto.

Blanche Thebom.

~~Herald 3/~~

Boston Symphony Program Change

Richard Burgin, Associate Conductor of the Boston Symphony Orchestra, has announced a change in the programs he will conduct this afternoon at 2:15, tomorrow evening, at 8:30 and next Tuesday evening (March 24) at 8:30.

The revised program is as follows: Beethoven String Quartet in A minor, Op. 132 (performed by the strings of the Boston Symphony Orchestra); Schubert Symphony No. 5 in B-flat; Strauss Till Eulenspiegel's Merry Pranks.

Repertory Launches

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the Remarkable Mr. Pennypacker," at the Metropolitan

Monitor 3/13/59

News of Music and Musicians

Richard Burgin will conduct the next two Boston Symphony concerts in Symphony Hall Friday afternoon, March 20, at 2:15, and Saturday evening, March 21, at 8:30. His program will include Beethoven's String Quartet No. 15 in A minor, Op. 132; Stravinsky's Symphony in C; and "Till Eulenspiegel" by Richard Strauss.

These concerts will follow the Boston Symphony's tour of New York, Brooklyn, Northampton, New Haven, and Baltimore, where Charles Munch will conduct.

College and MIT will join in a performance of Purcell's "The Fairy Queen" Saturday, March 21, at 8:30, in Kresge Auditorium.

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Smeterlin for Boston

Jan Smeterlin, Polish pianist, will tour the United States for six weeks beginning next November. Aaron Richmond will bring him to New England for several concerts, including a Boston date, tentatively fixed for Dec. 1.

O'Neil, tenor.

Symphony Program Change Made

Richard Burgin, associate conductor of the Boston Symphony Orchestra, who will conduct the Friday-Saturday concerts this week, has altered his program slightly by replacing the Stravinsky Symphony in C with Schubert's Symphony No. 5. The Beethoven A minor Quartet, to be performed by the massed strings, and Strauss' "Till Eulenspiegel" stand as originally scheduled.

Globe 3/19/59

Music

Parker Series Concert At LSTC Tomorrow

By ALFRED BURKE

LOWELL—The final concert in this season's Moses Greeley Parker Lecture series will be given in the Little Theater at Lowell State Teachers college on Sunday afternoon, March 15, at 3:15 o'clock by Paul Bregor, pianist.

Prof. Bregor who is a faculty member at LTC in the department of music, will offer a program in the accepted tradition. Those who attended his first Lowell concert three seasons ago accorded him a tremendous reception and from indications his concert should attract the largest audience of the current season in the series.

THE BOSTON SYMPHONY orchestra will make its fifth and final trip to New York in the coming week. Charles Munch will conduct concerts in Northampton, New Haven and Baltimore as well as in Brooklyn and New York.

Following the orchestra's return to Boston, Dr. Munch has invited the associate conductor, Richard Burgin, to conduct the concerts of Friday afternoon, March 20, at 2:15 o'clock, and Saturday evening, March 21, at 8:30. Mr. Burgin's program will include Beethoven's String Quartet, No. 15, in A minor, Op. 132, played by the entire string section of the orchestra, Stravinsky's Symphony in C, and "Till Eulenspiegel" by Richard Strauss. The Symphony in C was performed by the Boston Symphony in 1941 and again in 1944, conducted on both occasions by the composer.

Dr. Munch has announced plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The festival will open on Wednesday, July 1, and close on Sunday, August 9. Charles Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four week-ends.

THE ORCHESTRA WILL PLAY, with Dr. Munch conducting. Monday evening at Smith college. Included in the list of selections will be the Strauss Symphonia Domestica, Bloch's Schelmo, with Samuel Mayes, cellist, and as the opening work on the program, "Royal Hunt and Storm" from The Trojans by Berlioz.

A fine program is scheduled on Sunday, March 15, at the college when two performances of the Faure "Requiem" will be sung by members of Harvard and Smith musical clubs. Eleanor Jackson, soprano, and Thomas Beveridge, bass, will be the soloists.

The Lowell Federation of Music Teachers in co-operation with the National Piano Guild are naming committees in regards to the regional auditions which will be held at Lowell State Teachers college late in the spring.

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Herald 3/8/59

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Toda

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

MAR 8 - 1959

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

MAR 21 1959

MUSIC

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Till Eulenspiegel's Merry Pranks ... Strauss

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAR 21 1959

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String Section Plays Beethoven Quartet

By Jules Wolffers

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It was in these last great works that Beethoven reached a height of expression which made its points all the more telling by being scored for the lucid, simple, and severe string quartet. A string orchestra is not simply a string quartet magnified or made louder. It is a different thing altogether, with different tone and a different mode of expression.

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Blanche Thebom.

Herald 3/20

Boston Symphony Program Change

Richard Burgin, Associate Conductor of the Boston Symphony Orchestra, has announced a change in the programs he will conduct this afternoon at 2:15, tomorrow evening, at 8:30 and next Tuesday evening (March 24) at 8:30.

The revised program is as follows: Beethoven String Quartet in A minor, Op. 132 (performed by the strings of the Boston Symphony Orchestra); Schubert Symphony No. 5 in B-flat; Strauss Till Eulenspiegel's Merry Pranks.

Repertory Launches

---

the Remarkable Mr. Pennypacker," at the Metropolitan

Monitor 3/13/59

News of Music and Musicians

Richard Burgin will conduct the next two Boston Symphony concerts in Symphony Hall Friday afternoon, March 20, at 2:15, and Saturday evening, March 21, at 8:30. His program will include Beethoven's String Quartet No. 15 in A minor, Op. 132; Stravinsky's Symphony in C; and "Till Eulenspiegel" by Richard Strauss.

These concerts will follow the Boston Symphony's tour of New York, Brooklyn, Northampton, New Haven, and Baltimore, where Charles Munch will conduct.

College and MIT will join in a performance of Purcell's "The Fairy Queen" Saturday, March 21, at 8:30, in Kresge Auditorium.

* * *

Smeterlin for Boston

Jan Smeterlin, Polish pianist, will tour the United States for six weeks beginning next November. Aaron Richmond will bring him to New England for several concerts, including a Boston date, tentatively fixed for Dec. 1.

O'Neill, tenor.

Symphony Program Change Made

Richard Burgin, associate conductor of the Boston Symphony Orchestra, who will conduct the Friday-Saturday concerts this week, has altered his program slightly by replacing the Stravinsky Symphony in C with Schubert's Symphony No. 5. The Beethoven A minor Quartet, to be performed by the massed strings, and Strauss' "Till Eulenspiegel" stand as originally scheduled.

Globe 3/19/59

Music

Parker Series Concert At LSTC Tomorrow

By ALFRED BURKE

LOWELL—The final concert in this season's Moses Greeley Parker Lecture series will be given in the Little Theater at Lowell State Teachers college on Sunday afternoon, March 15, at 3:15 o'clock by Paul Bregor, pianist.

Prof. Bregor who is a faculty member at LTC in the department of music, will offer a program in the accepted tradition. Those who attended his first Lowell concert three seasons ago accorded him a tremendous reception and from indications his concert should attract the largest audience of the current season in the series.

THE BOSTON SYMPHONY orchestra will make its fifth and final trip to New York in the coming week. Charles Munch will conduct concerts in Northampton, New Haven and Baltimore as well as in Brooklyn and New York.

Following the orchestra's return to Boston, Dr. Munch has invited the associate conductor, Richard Burgin, to conduct the concerts of Friday afternoon, March 20, at 2:15 o'clock, and Saturday evening, March 21, at 8:30. Mr. Burgin's program will include Beethoven's String Quartet, No. 15, in A minor, Op. 132, played by the entire string section of the orchestra, Stravinsky's Symphony in C, and "Till Eulenspiegel" by Richard Strauss. The Symphony in C was performed by the Boston Symphony in 1941 and again in 1944, conducted on both occasions by the composer.

Dr. Munch has announced plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The festival will open on Wednesday, July 1, and close on Sunday, August 9. Charles Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four week-ends.

THE ORCHESTRA WILL PLAY, with Dr. Munch conducting, Monday evening at Smith college. Included in the list of selections will be the Strauss Symphonia Domestica, Bloch's Schelmo, with Samuel Mayes, cellist, and as the opening work on the program, "Royal Hunt and Storm" from The Trojans by Berlioz.

A fine program is scheduled on Sunday, March 15, at the college when two performances of the Faure "Requiem" will be sung by members of Harvard and Smith musical clubs. Eleanor Jackson, soprano, and Thomas Beveridge, bass, will be the soloists.

The Lowell Federation of Music Teachers in co-operation with the National Piano Guild are naming committees in regards to the regional auditions which will be held at Lowell State Teachers college late in the spring.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

APR 1959

Symphony Plays String Quartet

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Though new "to these concerts", the Beethoven Quartet had been conducted in this guise by Mr. Burgin at some of the wartime "Seersucker Symphonies" in August 1943, long enough ago to have been forgotten by most. The score then and now was unaltered, the parts merely multiplied. This, of course, was a point of musical integrity, but I for one think that such alteration as the addition of a string bass, or two, would have helped. One cello and three upper strings are by no means the same character and weight of sound as 11 cellos and 17 first violins, 16 seconds and a dozen violas. I sorely missed the absence of a good, robust bass.

Rhythmic Perspective

For all the increased depth and richness of sound, there are other losses in amplifying four voices to many. For one thing it erases the clear "bite" of the interplay of four instruments, and for another, somewhat obscures the rhythmic perspective. Yet it was a pleasant experience, for the most part, though the inward lyrical nature of the A minor does not seem so well suited to massed performance as, say, the dramatic C sharp minor Beethoven Quartet which Dimitri Mitropoulos conducted in similar fashion here years ago.

The large problems of ensemble in rehearsing the A minor Quartet is said to have forced the withdrawal of the previously scheduled Symphony in C by Stravinsky, and substitution of Schubert's delectable, near-Mozartian symphony "without trumpets or drums". Schubert went well enough, but lacked a certain polish. "Till" represented the speediest account of the rondo I ever have heard, and much of it was coarse and thick in texture.

Though some of the Manhattan reviewers referred to the appearance in New York of French violinist Christian Ferras, with Charles Munch and the Boston Symphony, as an American debut, such was not the case. Mr. Ferras, young and largely-gifted, had played for the first time in this country just a week before, at Symphony Hall March 6 and 7, and as soloist in the same work, Brahms's Violin Concerto. Since his talents since have been estimated in New York, let us add this detail merely for the sake of a correct record.

Mr. Munch began the program with Fauré's "Pelléas and Mélisande" Suite, which was given a gorgeously colored and tender performance, and included Honegger's lyrical Fourth Symphony, "The Delights of Basel".

At long last, Jussi Bjoerling has sung in concert here for the first time, and to a packed house at Symphony Hall, and deserved acclaim. At his best, which most of the evening found him on March 4, Mr. Bjoerling has a truly rare freedom and magnificence of vocal art. His voice naturally has become darker over the years, but it is one of the superb tenors of our time. His program ranged from Handel and Schubert, to the "Flower Song" out of "Carmen", and to a miscellany of second- and third-rate items. But such is the artistry of Bjoerling that he can bring to inferior music a dignity not in the notes. He was musically accompanied by Frederick Schauwecker.

Three nights before, the resplendent Renata Tebaldi again had drawn to Symphony Hall an audience which filled every legal nook and cranny, and which applauded and cheered her.

Contralto Blanche Thebom on March 4 ended the 1958-59 series of Boston Morning Musicals which for more than three decades have been given in the ballroom of Hotel Statler (now the Hilton Statler) in aid of the Boston School of Occupational Therapy.

Morning Recitalist

Whenever I review a singer at one of these concerts, which begin at the ghastly hour of 11 in the morning, I always remember that Mary Garden and Chaliapin both claimed they could not even spit, let alone sing, at such a time, and adjust my views accordingly. Miss Thebom will also receive the customary benefit of doubt, for I know she can sing with more vocal freedom, luminous tone and emotional intensity than was the case this time. It was a fine program — Mozart, Brahms, arias from "Carmen" and "Samson", items by Ravel and Paladilhe. But I will say, whether morning, noon or night, Negro Spirituals are not Miss Thebom's dish.

That popular—but to my mind musically eccentric — pianist, Glenn Gould, attracted a large and most cordial audience to a Boston University Celebrity Series concert at Symphony Hall, the afternoon of March 8. Here is how his playing impressed me: altogether dull and distorted work in excerpts from Byrd's "My Ladye Nevells Booke" and the Bach Partita in E minor, No. 6; more likeable, indeed emotionally pleasing work in a brace of intermezzos by Brahms and the Beethoven A flat Sonata, Op. 110; vigorous but mechanistic work in Hindemith's Sonata No. 3.

The duo-pianists, local residents, Karina and Ingrida Gutberg, ended the Baltic Concert Series at Jordan Hall March 13. As in the past, their playing was found to be fluent, brisk and pleasant, but not distinctive in any sense of emotional communication or interpretive character.

We have also enjoyed guitarist Andres Segovia, the Quartetto Italiano, and the Clarion Concerts in recent weeks.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

MAR 21 1959

Burgin Conducts BSO

9-58

Massed Strings Play Quartet of Beethoven

By CYRUS DURGIN

THE BOSTON SYMPHONY OR-CHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the [illegible] program of the Friday-Saturday series. Richard Burgin, associate conductor, presented the A minor Quartet, Op. 132, of Beethoven in performance by the massed strings, the B-flat Symphony, No. 5, of Schubert, and Strauss' "Till Eulenspiegel."

Richard Burgin is at the helm of the Boston Symphony Orchestra this week, while Charles Munch takes a respite between the final tour of the season and rehearsals of the pre-Easter performances of the Bach "St. Matthew" Passion.

As usual, the imaginative and questing Mr. Burgin brings us a touch of novelty in performance by the massed strings, of Beethoven's Quartet in A minor, Op. 132. Though new "to these concerts," the Quartet in this guise, as John N. Burk reminds us in his program notes, had been conducted by Mr. Burgin before, at the wartime "Seersucker Symphonies" in August, 1943.

The score remains unaltered; the parts merely are multiplied, a fact which forestalls [illegible] from summoning [illegible]. In general the effect is good; Beethoven is done no violence and a masterpiece of a certain proportion is [illegible] into a masterpiece of larger dimension.

Yet it might have been better if such alteration as addition of a double-bass or two, in unison with the cellos or at the octave below, had been attempted. One cello as foundation for two violins and one viola is not the same proportion or weight of sound as 11 cellos beneath 17 first violins, 16 seconds and a dozen violas. Even if you take Berlioz' dictum that the power of one cello will equal that of two upper strings, the proportion is still 'way off. Consequently, my ears were starved for the vitamins of a robust bass.

Everything has its cost. If amplification of four string voices does increase tonal depth and richness, it also takes away the clear "bite" which characterizes the interplay of a string quartet. This was perceptible from time to time except, of course, in that glorious flow of song which is the adagio.

The rehearsal problems generated by this massed performance must be considerable: the smooth exactitude of ensemble in tricky passages; the rearrangement of dynamic levels to allow for the different proportions of melody, inner voices and bass, and the clear iteration of rhythm in passages intended for smaller numbers.

In general, the A minor Quartet sounded well, though, because of its own inward lyrical nature, far less dramatic than the mighty C-sharp minor Quartet of Beethoven which Dimitri Mitropoulos conducted with the Boston Symphony strings years ago.

Beethoven evidently had the lion's share of rehearsal attention, for it has been reported that so much work was essential that the originally scheduled Stravinsky Symphony in C had to be replaced by Schubert's little Fifth Symphony, the near-Mozartian "symphony without trumpets and drums."

This seems likely, for although the Schubert went vivaciously, it lacked the finest Boston Symphony polish; the slow movement was a trifle too fast, and—horror of wonders!—there was a conspicuous early entry of violins in the last movement. As for "Till Eulenspiegel," this was perhaps the fastest account of it I ever have heard, and it was, here and there, thick and coarse in texture.

Mr. Burgin can do better, as we all know, for he is a fine musician as conductor. Certainly he had triumphed with Beethoven. But you can accomplish only so much in a given space of time.

The afternoon performance of Bach's "St. Matthew" Passion next week will be on Thursday, that Good Friday may be avoided. The evening concert will be Saturday, as usual. The chorus will be the Harvard Glee Club and Radcliffe Choral Society, prepared by their new conductor, Elliot Forbes. Soloists will be Saramae Endich, Florence Kopleff, Hugues Cuenod, Mack Harrell and James Joyce.

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAR 26 1959

Westminster Recordings

Hughes Cuenod, tenor, will sing the role of the Evangelist in Bach's St. Matthew Passion with the Boston Symphony this [illegible] Saturday night in Symphony Hall.

Glo[illegible]/59

Bach St. Matthew Passion

Charles Munch, music director of the Boston Symphony Orchestra, will conduct during the coming week, Bach's Passion According to St. Matthew. Soloists will be Saramae Endich, soprano; Florence Kopleff, contralto; Hughes Cuenod, tenor; Mack Harrell, baritone, and James [illegible] bass. The Harvard Glee [illegible] and Radcliffe Choral Society, Elliot Forbes, conductor, [illegible] be the choruses. The Orchestra will be joined by Daniel Pinkham, harpsichord, [illegible] Berj Zamkochian, organ.

Concerts will be Thursday afternoon, Mar. 26, at 2:[illegible] avoid Good Friday) and Saturday evening at 8:30.

There will be an Open Rehearsal of the work on Wednesday evening at 7:30.

Richard Burgin, associate conductor, will direct the Tuesday evening concert, Mar. 24, at 8:30, at Symphony Hall. Mr. Burgin's program will include Beethoven's String Quartet in A minor, Op. 132, performed by the massed strings; Stravinsky's Symphony in C, and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

Little Orchestra

[illegible] Stanger will conduct the Boston Little Orchestra at Jordan Hall Wednesday, April 8, at 8:40 p.m., in Rossini's Sonata for Violins, Cellos and Contrabass; Britten's Variations and Fugue on a Theme of Frank Bridge, and Waxman's Sinfonietta for Strings and Tympani. The concert will be sponsored by the Associates of the Art of Music, Inc. The orchestra consists of [illegible] Boston Symphony musicians.

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comes to the Saxon Wednesday, April

Monitor 3/24/59

St. Matthew Passion at Symphony Concerts

The next pair of Boston Symphony concerts will be conducted by Charles Munch and will take place Thursday afternoon, March 26, at 2:15, and Saturday evening, March 28, at 8:30. Bach's Passion According to St. Matthew will be performed. Soloists will include Saramae Endich, soprano, Florence Kopleff, contralto, Hughes Cuenod, tenor, Mack Harrell, baritone, and James Joyce, bass.

The Harvard Glee Club and the Radcliffe Choral Society, conducted by Elliot Forbes, will take part. Daniel Pinkham, harpsichord, and Berj Zamkochian, organ, will join the orchestra. There will also be an open rehearsal of the work Wednesday evening, March 25, at 7:30, for which tickets are still available.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAR 27 1959

Bach's St. Matthew Passion

Harvard-Radcliffe Singers Under Direction of Munch

By Harold Rogers

Bach's St. Matthew Passion, unlike Handel's "Messiah," is not a work that easily survives a poor performance. If it is not heard in a production that is close to sublime, it takes on the characteristics of an endurance contest .

Charles Munch, during his ten years as conductor of the Boston Symphony, has established a tradition of alternating the St. Matthew Passion with the St. John Passion during the Easter season, and this year the lot has fallen to St. Matthew.

But the Symphony Hall performance yesterday afternoon was tarnished; it fell considerably below the inspired statements Dr. Munch has achieved in seasons past. The most disappointing factor was the contribution made by the Harvard Glee Club and Radcliffe Choral Society, singing for the first time in 25 years without the guidance of G. Wallace Woodworth.

* * *

Elliott Forbes, their new conductor, had trained them well, but not well enough. Where was the ideal balance between all voices, the superb blend without loss of focus, the instant attacks and dramatic releases? For many years this choral group has been second to none in our community. At present it must bow to Alfred Nash Patterson's Chorus pro Musica and Lorna Cooke de Varon's New England Conservatory Chorus.

The taxing role of the Evangelist was assigned to Hugues Cuénod, a Swiss tenor who has earned an international reputation for his artistry. But he is the kind of artist whose musicianship transcends his voice. It is not a voice for opera, nor even for oratorio. It is for the intime musicale, for music of the Renaissance, for the phonograph recording. It is a reedy voice that changes its quality as it slides into an upper falsetto range. He might be thought of as a latter-day troubadour.

* * *

Such a voice, however artistically handled, loses its appeal when it must carry the burden of the solo singing, as Mr. Cuénod does in the St. Matthew. True, he was just recovering from a vocal indisposition; but this was not particularly evident in his singing yesterday. Were he at his best, he still would have been miscast.

With the chorus and the tenor all but hors de combat, it was almost impossible for Dr. Munch to compensate with his fine orchestral work. There were also commendable performances by Mack Harrell, baritone, who sang the words of Jesus with dignified restraint; by James Joyce, whose basso was eloquent in minor roles; and by Florence Kopleff, contralto, and Saramae Endich, soprano, whose voices are well paired in opulence.

But the fine edge of inspiration had been dulled. There were many more empty seats after the intermission than there had been before it.

Harvard Crimson

The Concertgoer

St. Matthew Passion

Despite an historically inaccurate interpretation by Charles Munch, Bach's *St. Matthew Passion* received a generally good performance yesterday from the Boston Symphony Orchestra, five soloists, the Harvard Glee Club, and the Radcliffe Choral Society. In most places not up to the exacting standards set by Hermann Scherchen on Westminster records, Mr. Munch's rendition was marred seriously by his treatment of Bach as Verdi, and by the unfortunate deletion of many beautiful arias and chorales. He also cut parts of recitatives, which are essential to the full meaning of the story of the Passion and of the work.

Although it is drama—and great drama—the *Passion* is *not Otello*. For its fullest effect, it should be led wtih precision rather than exaggeration and be given a Baroque, not Romantic treatment. One of the egregious examples of this misinterpretation was Richard Burgin's syrupy violin solo in the soprano aria "Erbarme dich." It sounded more like Liszt than Bach.

Munch cut, among other numbers, the recitatives describing the suicide of Judas and the love of Mary Magdalene, the lovely bass aria "Mache dich, mein Herze, rein," and the masterful tenor aria "Geduld, geduld."

Munch's exclusion of several soprano and alto parts, however, seemed not such a bad idea, since Saramae Endich and Florence Kopleff turned out to be not in the same league as Adele Addison and Martha Lipton, who often appear with the B.S.O. The other soloists, however, performed excellently. As the Evangelist, Hughes Cuenod stood out, his lyric tenor voice reaching every corner of Symphony Hall, although he began to tire in part two. Mack Harrell sang Jesus with great expressiveness; the most tender moment of the whole afternoon as it should have been, was his "Eli, Eli, lama sabachthani!"

The most consistently good music-making of the performance was the singing provided by the Glee Club and the Choral Society. Their entrances were crisp, their diction clear (including every umlaut), and their pitch perfect. Their dramatic "Barabbam" at the turning point of the drama was frightening, although Mr. Munch spoiled part of its effect by having the organist hold the chord for ten seconds—perhaps the longest quarter note in history.

The overall effect of the concert, despite its shortcomings, was that of a deeply moving, supremely beautiful work of art, which the baroque *St. Matthew Passion* certainly is. Not even Mr. Munch, with his unduly Romantic approach to the score could destroy that.

—WALTER L. GOLDFRANK

Music Center.

Herald 3/22

Music Events This Week

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Todav

April 1959

France-Amérique

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par Pierre DARGENS

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

MAR 27 1959

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Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

MAR 28 1959

Music

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
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Music Center.

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Today

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France-Amérique

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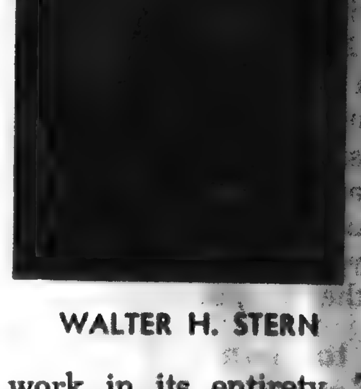

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

APR 2 1959

BSO Performs

Bach Passion at 20th Program

By ALLAN SLY

Those who read concert reviews will have already read the comments of other writers in the daily papers, and after the passing of several days they may be ready to wrap up, as in a package, the impressions they have retained from the concert itself if they were present, plus the accumulated comments of others. Last week's performance of the St. Matthew Passion at Symphony Hall, it seems to me, deserves this treatment, and readers who may not have heard it may find it worthwhile to join in a summing up of the experience, for it is not expected to recur for another two years.

The BSO's 20th program, then, for the record, consisted of Bach's "Passion according to St. Matthew" and brought together the Harvard and Radcliffe Chorus, trained by its new conductor Elliot Forbes, soloists Saramae Endich, Florence Kopleff, Hugues Cuenod, Mack Harrell and James Joyce; harpsichordist Daniel Pinkham; organist Berj Zamkochian; those members of the BSO who play the other instruments called for in the score, and Dr. Munch as presiding genius over the whole.

For this listener there were other participants, notably Martin Luther, whose magnificent translation of the Scripture into the German of his time was projected with such burning zeal by Hugues Cuenod; there was the kindly genius of Mendelssohn, who had literally ressurected this masterwork after a century of extinction, and without whose efforts (in 1829) we might not have it today; there were the good Burghers of Leipsig, who for generations had gathered in their Thomaskirche for a day of observance, of atonement, setting up thereby the milieu in which alone Bach's genius could have blossomed; and further there was the integrity and devotion of those Alsatian churchmen and musicians, including the forebears of Dr. Munch and Dr. Schweitzer, who nourished the tradition in recent times from which we at Symphony Hall were able to draw last week as from an indestructible source.

Any reader who has borne with me thus far will realize that it is not my intention to point out faults, even were I able to detect any, but rather to attempt in all humility to assess the meanings taken away from the performance. Let me first assert my undying gratitude to the Advocate for publishing in this space, from time to time, what I consider the invaluable comments of Gerald Berlin on similar performances in the past. His study of the overtones in the BSO's previous Passion performances at this season of the year are of incalculable worth to all those who are concerned in the public resonance of religious music.

Years ago I happened to come across a suggestion that has proved very helpful. Imagine the totality of musical emotion laid out over a triangle, the three points respectively representing the sad, the happy, the religious or worshipful. On the leg of the triangle between the first two mentioned points one can place, as it were, according to its emotional character, most of the music one hears at concert halls. Between the sad and the religious points one can place, say, the Mozart Requiem or the Bloch Baal Shem. Along the remaining leg the Lobgesang of Mendelssohn. Where does Honegger's King David fit in? Surely over a good deal of the triangle, in parts even along the secular leg, but coming to roost at the religious apex for sure. And where the Bach Passions? They are not musical works in the sense that Mozart's symphonies are. Rather they spontaneously become social rituals, as did Greek tragedy, exploring man's relation to the infinite. Beethoven's fifth and ninth symphonies, Wagner's Ring, all these works aim to register an act of faith in man's essential place in the scheme of things. That Bach's Passions do this within the traditions of the Lutheran church was inevitable. But done in any language, in any kind of building, done with or without applause, consummately well as at Symphony Hall (or, one might add, as at Kresge Auditorium) or less well in some provincial setting, it still is a great experience for any community. The individual who can trace its meanings for him will let no circumstance prevent his participation as a listener.

But alas there must have been some who did allow circumstances to intervene, for it was obvious that Saturday night's audience contained many persons who are not regular subscribers. If the subscribers stay away what can be the reason? I recall now that I have heard some Friday afternoon subscibers express displeasure at Dr. Munch's inclusion of so much choral music. Do these two dissimilar groups of people both want to live on the secular leg of the triangle? I think this is out of step with a quite pronounced present-day trend; but further I think that one would normally look to Dr. Munch for Bach, as for Berlioz, as for choral utterance, as for works of religious import, as one would look to Bruno Walther for Mahler, to Koussevitzky for the exotic, to Beecham for Delius and Mozart. Thank goodness Dr. Munch and the board stand firm on this! It is to Boston's everlasting honor that such performances take place as last week's Passion.

One observation on the "new" Harvard and Radcliffe chorus: no one has admired its work over the years more than I, and inevitably one had an ear cocked to detect any marked difference that might now show after half a year with its new conductor. If anything, the sound was somewhat refined in comparison with former years, its brilliance more transparent, its softer passages more subjective. Its tone quality seemed to be typified by the tenors, who were excellent, and sang with ease. The sopranos were fine, but the tenors left a more lasting impression. The chorus' responsiveness to Dr. Munch was excellent at all times.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

MAR 27 1959

Munch Conducts BSO in Bach's St. Matthew Passion

Harvard, Radcliffe Group Assists; Munch Conducts

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon; and will repeat Saturday night at 8:30, the 20th program of the Friday–Saturday series. Charles Munch, music director, conducted the greater part of The Passion According to Saint Matthew, by Johann Sebastian Bach. The chorus was the Harvard Glee Club and Radcliffe Choral Society, prepared by Elliot Forbes. The soloists were Saramae Endich, soprano; Florence Kopleff, contralto; Hugues Cuenod, tenor; Mack Harrell, baritone, and James Joyce, bass. Daniel Pinkham was harpsichordist, and Berj Zamkochian organist.

By CYRUS DURGIN

Dr. Charles Munch once more has followed his custom of presenting at the Boston Symphony concerts in the week before Easter Sunday, one of the Passions of Johann Sebastian Bach. This year it is the turn of the St. Matthew Passion which, yesterday afternoon, he gave in the most dramatic performance of the work I ever have heard.

This was dramatic in the sense that most of the tempi seemed a little faster than usual, even in the chorales, and in the powerful intensity of the singing roles. It was, in its way, almost operatic, though the manner of Bach was surely observed.

Hugues Cuenod as the Evangelist voiced the narrative of Christ's Passion, crucifixion and death with much more warmth of expression than one generally hears in the role. This seemed to set the pattern for the entire performance, although that pattern one may judge to have been outlined by Dr. Munch himself.

The conductor quite noticeably demanded a high intensity from the Harvard and Radcliffe singers in those extended choruses which serve as commentary upon events, and in the shorter ones wherein the chorus takes on the guise of the clamoring mob. That terrifying outburst, "Barrabas!" upon a diminished seventh chord, when the mob makes choice of who shall be crucified and who freed, was held longer than usual, and was all the more frightening thereby.

Even the part of the organ, in its dynamic level, seemed bigger than usual, and altogether appropriate. The harpsichord punctuation of the Evangelist's recitatives, seemed to be perfection in precise timing, duration and degree of dynamic emphasis.

In contrast to all this was the unmarred serenity of Mack Harrell's singing of the part of Jesus. He uttered it nobly, movingly, but, it must be said, not always with the most beautiful tone, for often his resonance seemed clouded, too far back in his throat.

The Harvard and Radcliffe choruses had been well prepared by their new conductor, Elliot Forbes. They sang well, their tone was for the most part substantial, though now and again not weighty enough for the competition of the two orchestras. That, however, is a characteristic of young voices: spontaneity sometimes is had at the cost of mature tonal solidity.

Cuenod coped with a role that ranged both too high and two low for his light tenor voice, and he managed it most skillfully. It was not consistently sure in articulation, but it was always clothed with a fine sense of musical style, and the measures which describe the death of Jesus will remain among the finest vocal work I have heard.

Miss Kopleff was in the best of form, with her rich resonance, and sang, especially "Erbarme dich" and "Ach Golgotha," most affectingly. (Dr. Munch's tempo in the former was a little fast for my taste, and in the second, erratic, so this chronicler thought.) Miss Endice used her clear, high soprano admirably, and Joyce, taking the multiple bass parts, was extremely good.

Apart from one momentary false wind entry, the Orchestra played gloriously. Messrs. Pinkham and Zamkochian, as aforesaid, contributed much to the general success.

The afternoon concert was given yesterday, of course, to avoid Good Friday. The evening concert as usual will be on Saturday. Not all the St. Matthew Passion can be given in one concert, but the cuts were minimal as possible.

Next week Dr. Munch will conduct Mozart's D major Divertimento for Strings (K. 136), and Mozart's G major Piano Concerto (K. 453) with Nicole Henriot-Schweitzer as soloist. Carlos Chavez, the eminent Mexican composer and conductor who has been lecturing at Harvard, will be guest conductor of three of his own works, his arrangement of Buxtehude's Chacona in E minor (new to these concerts), the Sinfonia India, and the Symphony No. 4, "Romantica," also new to these concerts.

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as the painter, Gulley Jimpson.

Music Events This Week

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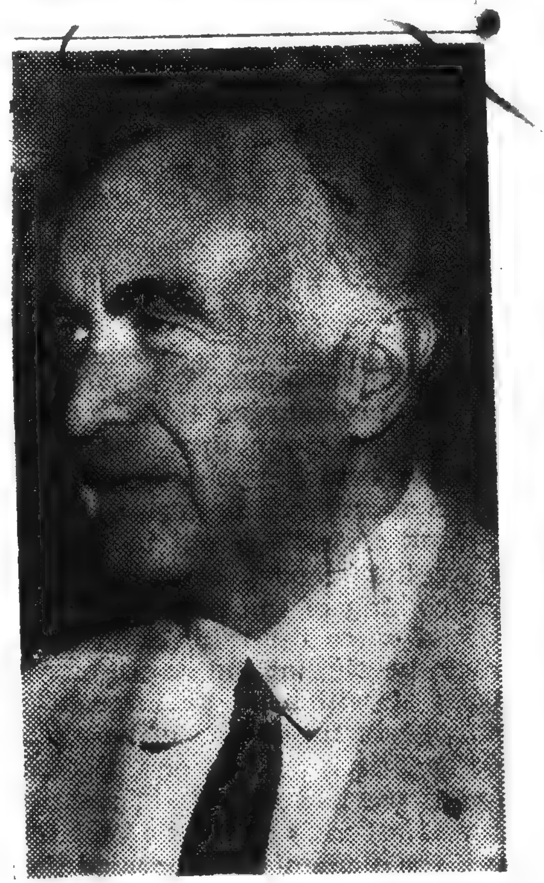
The complete program for April 3-4 will be as follows: Mozart Divertimento in D major, for Strings, K. 136; Piano Concerto in G major, K. 458 (Soloist Nicole Henriot - Schweitzer) — conducted by Charles Munch. Buxtehude - Chavez Chacona in E minor; Chavel Sinfonia India; Symphony No. 4 ("Romantica") — conducted by the composer.

Monday

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

APR 1 1959



Carlos Chavez, Mexican composer and conductor, will share the podium with Charles Munch for the Boston Symphony concerts Friday afternoon and Saturday evening, April 3-4. He will conduct three of his own works.

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and Boys, ... Callaway, is heard in a program

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

APR 2 1959

Carlos Chavez Guest Director Of Hub Symphony

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Two of the works will be heard for the first time at concerts of the Boston Symphony: an arrangement by Mr. Chavez of Buxtehude's Chacona in E minor and the Symphony No. 4 ("Romantica"). Mr. Chavez will also conduct his Sinfonia India, which

Continued on Page Four

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The Sinfonia India was performed at the 1953 Berkshire Festival and conducted by Leonard Bernstein. Mr. Chavez was composer in residence at the Berkshire Music Center at Tanglewood in 1953 and is this season Charles Eliot Norton Lecturer on Poetry for 1958-59 at Harvard University.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

APR 2 1959

... world waiting for.

B.S.O. to Play Mozart In Memory of Trustee

Charles Munch, music director of the Boston Symphony Orchestra, will open the orchestra's concerts of this coming Friday and Saturday, with Mozart's Masonic Funeral Music, K. 477, performed in memory of Jerome D. Greene, who died on March 29, was a trustee of the Boston Symphony Orchestra from 1938 to 1950, and president of the board of trustees from 1942 to 1945.

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

APR 3 1959

at the Paramount Theater.

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Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

APR 3 1959

FUNERAL MUSIC AT SYMPHONY

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American (e)
BOSTON, Mass.
Independent
Circ. 176,318

APR 2 1959

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

APR 4 - 1959

Carlos Chavez Shares Symphony Podium

Composer Conducts His Own Works

By Jules Wolffers

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Invited to Harvard as this year's Charles Eliot Norton lecturer, the Mexican composer is making his presence felt in the area. His appearance as guest conductor in his own compositions at the weekend concerts is perhaps the musical climax of a significant and noteworthy stay.

The energy of the conductor-composer's manner is matched by his music. His style is rugged, insistent, perhaps almost overbearing. These, indeed, were the qualities he imparted to Buxtehude's Chacona in E minor in the arrangement heard yesterday for the first time at these concerts. The Chacona is a massive and powerful work in its original organ version, and this was only the starting point in the Chávez reworking. Much as one would prefer to hear this noble work on the organ, the transcription has a kind of awesome magnificence which evoked an outburst of applause from the audience.

Not a little of the success gained by Mr. Chávez is due to his commanding podium presence. He knows exactly what he wants from the orchestra and he gets it, marshalling his forces like a musical Napoleon—with decision, firmness, and authority. Our normally resillient Boston Symphony musicians seemed a little cowed by their guest leader. During intermission one of the players was heard to remark—in manner of a student anticipating a tough examination—that he had better get backstage early to face up to what was ahead.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

APR 2 1959

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as the painter, Gulley Jimpson.

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Monday

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

APR 3 1959

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American (e)
BOSTON, Mass.
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Circ. 176,318

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

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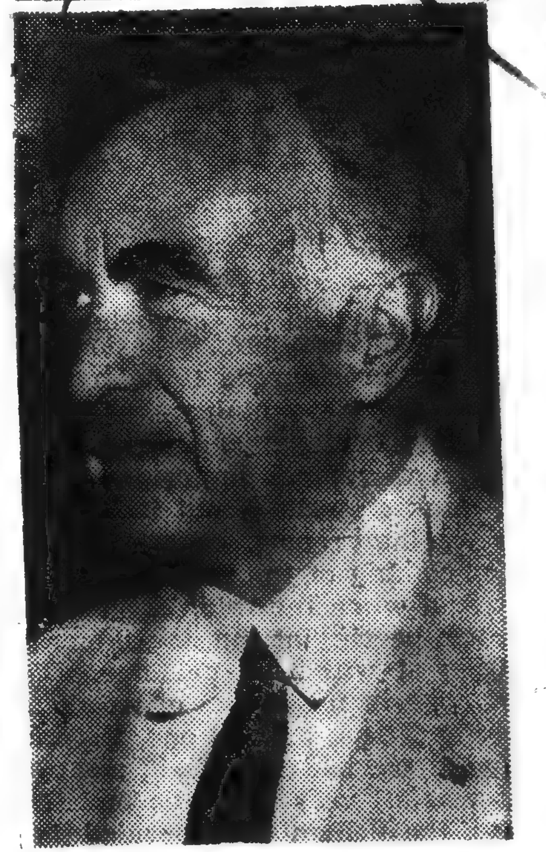

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

APR 2 1959

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APR 4 - 1959

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

APR 2 1959

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Back Bay Ledger &
Beacon Hill Times
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APR 2 1959

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Carlos Chavez

Continued from Page One

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The Sinfonia India was performed at the 1953 Berkshire Festival

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Record (m)
BOSTON, Mass.
Independent
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APR 3 1959

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Morning Globe
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Morning Globe
BOSTON, Mass.
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Circ. 225,162

APR 4 - 1959

Henriot-Schweitzer and Chavez Guests w

Mozart Piano Concerto, Mexican Symphonies Heard

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 21st program of the Friday—Saturday series. Music director Charles Munch conducted Mozart's Masonic Funeral Music (K. 477) in memory of Jerome D. Greene; Mozart's Divertimento in D major, for Strings (K. 136), and the Mozart Piano Concerto in G major (K. 453), with Nicole Henriot-Schweitzer as soloist. Carlos Chavez, as guest, conducted his own arrangement of the Buxtehude Chacona in E minor; his Sinfonia India, and his own Symphony No. 4, "Romantica" (first performance at these concerts.)

By CYRUS DURGIN

The Boston Symphony concerts of yesterday afternoon and tonight run from one extreme to another: from Mozartean delicacy to Carlos Chavez' intense and dissonant modernity. For once, an intermission draws a double-bar betwen one musical world and another.

Charles Munch had planned the first half to be all-Mozart, the D major String Divertimento and the G major Piano Concerto, and had decided upon a foundation of two double-basses.

When the death last weekend of Jerome D. Greene, former president of the Orchestra's trustees, occasioned a musical memorial, Dr. Munch chose to play Mozart's Masonic Funeral Music, with substantially the same body of instruments.

Thanks to these small forces, which made for luminous clarity, and to the glorious talents of Munch and Orchestra at their great best, all three works of Mozart were clothed with a truly supernal beauty. Though the Funeral Music served a dedicatory purpose, one may without violation of good taste point out that it was so movingly played that no finer memorial could be imagined to a gentleman who long served the Boston Symphony with devotion.

Where the String Divertimento is all gentle good spirits, the G major Piano Concerto, so lovely and intimate and so changeable in moods, is indeed music very special. In French pianist Nicole Henriot-Schweitzer the work had a very special artist.

La petite Nicole, if I may so refer to a musician now a matron, newly a mother and regarded with affection by the Bostonian public, performed the Concerto with finger work of unblemished polish and refinement. Yet much more important was her maturity, her unerringly perceptive musicality, the emotional depth of her interpretation. Little wonder that she was rapturously applauded.

Since 1936, when he was guest conductor of the Boston Symphony, we have heard little of Carlos Chavez' orchestral music, save the acidulated Fifth Symphony that Richard Burgin conducted in 1955. Consequently it was pleasant to renew acquaintance with his Sinfonia India, a score of obvious merit in structure and musical continuity, and of unusual rhythmic iteration and percussive color, due to its Mexican Indian associations.

The Symphony No. 4 is a fine frenzy of a piece. It shows a master hand in construction, rhythmic manipulation, use of dissonance for expressive intent. It is also not easy to take for some, at first hearing, and numerous listeners walked out.

Chavez is all passion, all dynamism, evidently, as much in his athletic conducting as in the music we have heard from him. Several times I thought he might throw himself off the stand as he flailed the air, twisted, stooped, rose again and occasionally jumped into the air.

Next week Aaron Copeland will conduct his own "Appalachian Spring" and Suite from "The Tender Land." Dr. Munch will conduct Brahm's B-flat Piano Concerto, with Rudolf Serkin as soloist.

Herald (m)
BOSTON, Mass.
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APR 4 - 1959

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SYMPHONY HALL

Symphony Concert

At Symphony Hall yesterday afternoon the Boston Symphony Orchestra, conducted by Charles Munch and Carlos Chavez, with Nicole Henriot-Schweitzer as soloist, presented the 21st program in the Friday afternoon series. The selections were as follows:

Mozart	Masonic Funeral Music, K. 477 in Memory of Jerome D. Greene.
Mozart	Divertimento in D major for Strings, K. 136
Mozart	Piano Concerto in G major, K. 453.
Buxtehude	Chacona in E minor (Arr. for Orchestra by Carlos Chavez)
Chavez	Sinfonia India
Chavez	Symphony No. 4 ("Romantica")

By ELINOR HUGHES

Spring arrived yesterday afternoon beyond a shadow of a doubt: the balmy weather that tempted the audience out onto the steps during the intermission of yesterday's concert and the veritable flower garden of pretty hats to be seen all over Symphony Hall bore witness to that pleasant fact.

The program itself, though not necessarily springlike, was lively, varied and unusual in that it contained three "firsts" for these concerts and one of them was a piano concerto by Mozart. The other novelties were Carlos Chavez' arrangement for orchestra of Buxtehude's Chacona in E minor and his own Symphony No. 4, and the composer added further to our pleasure by conducting these two works, and his Sinfonia India in addition, with great fire and spirit. The only Solemn note of the afternoon was struck by the playing, at the start of the concert, of Mozart's Masonic Funeral Music in memory of Jerome D. Greene, the orchestra's former president and trustee.

Fresh and Charming

Mozart's Divertimento in D major, written when he was only 16, is a fresh and charming work—did Mr. Munch, in selecting it, think that it went with the time of the year?—received an affectionate and lyrical performance, and then came the afternoon's first novelty, the Concerto No. 17 in G major, with Nicole Henriot-Schweitzer as soloist.

As the program notes indicate, it is no fault of the work that it has never been played here before, and assuredly the admirable performance by orchestra and soloist suggests that they would not be averse to playing it again. It is not a showy or spectacular work, and Mme. Henriot-Schweitzer did not attempt any bravura treatment, but performed the solo part in lovely, musicianly balance with the orchestra. The work has gaiety and sadness, passion and excitement all woven together with an exquisite transparent delicacy.

Vitality, not delicacy, is the word to describe the compositions of Carlos Chavez, the gifted Mexican composer and conductor who has not conducted the Boston Symphony for 23 years, at which time his Sinfornia India was presented here for the first time and won much favor, being described by The Herald's music critic at that time as "an extraordinary work—remarkably well planned and with something definite to say; an individual creation, not a document of Mexican Indian music."

Passage of Time

The passage of time re-enforces this early favorable opinion. Now Mr. Chavez puts us further in his debt with his richly-textured orchestration of Buxtehude's Chacona in E minor for organ, which the orchestra played with wonderful tone and feeling; and with his Symphony No. 4 ("Romantica"), a lyrical composition in three parts, original in style and thematic material.

The Chavez works, and Mr. Chavez himself, were received warmly and with real enthusiasm, though a few members of the audience departed in the middle of the last movement of the symphony.

Next week's concerts will feature two works by Aaron Copland, Appalachian Spring; Ballet For Martha, and the new Orchestral Suite from "The Tender Land," to be conducted by the composer; and Brahms' Piano Concerto No. 2 with Rudolf Serkin as solist, conducted by Mr. Munch.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

APR 9 1959

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: MOZART AND CHAVEZ

Last week's Symphony program was quite compartmented. The first compartment was conducted by Mr. Munch and was entirely devoted to Mozart. It included the Masonic Funeral Music, K. 477, in memory of Jerome D. Greene, a Symphony trustee; that amiable favorite of string groups the world over, the D major Divertimento, K. 136, written when Mozart was sixteen years old; and the G major Piano Concerto with Nicole Henriot-Schweitzer, now Mr. Munch's niece by marriage as piano soloist.

Sixty-seven years ago George Bernard Shaw, then a young music critic, wrote of Mozart's piano concertos that they are "scandalously neglected now for a whole generation, and yet far more beautiful and interesting than any of their kind produced since, by Beethoven or anyone else."

Shaw's strictures remain valid today in Boston. Of Mozart's twenty-three piano concertos, eleven have never been performed at the Friday-Saturday series, six have been performed once, three twice and three (the E flat for Two Pianos, the twenty-first in C minor and the twenty third in A major) four or five times each.

Yet for variety of mood and treatment, for depth of feeling, for ingenuity of construction—indeeed, for well nigh the ultimate in the form—there is no one body of orchestral compositions ever written to match them. How is it, then, that season after season this rich vein lies virtually unmined while the Rachmaninoff the Schumann, the Tchaikowsky chestnuts are roasted again and again?

One answer may be the perfection of balance between solo instrument and orchestra in these works. None of them is a display piece, though their clarity and transparency require faultless technical command. And almost all impose heavy demands upon the soloist's musicianship. After one of these concertos, the listener tends to remember less who played than that someone performed a Mozart Concerto.

That is how it was here with the G major. Madame Henriot-Schweitzer, completely self-effacing and entirely at one with the music, let the jewel-like, intimate work speak for itself, with results that were as integrated and satisfying as well played chamber music.

The second compartment witnessed Mexico's first citizen of music, Carlos Chavez, conducting the first performance at these concerts of his orchestral arrangement of Buxtehude's E minor Chaconne and his Symphony Number 4, "Romantica," together with his Sinfonia India, which he conducted here in 1936.

Both Mr. Chavez' podium technique and his music bespeak a dominant personality. The fashion in which he addressed himself to the massive climaxes of the Buxtehude transcription provided both a good show and some excellent orchestral playing, though I for one am content to let these organ pieces remain the exclusive property of the keyboard instrument whence they came. As for Mr. Chavez' original compositions, they revealed a far-ranging eclecticism which here embraces a Stravinsky of the "Petrouchka" era, there a Shostakovitch at his horse-music worst, and elsewhere an immensely skilled movie background composer. But, as a composer of authentic Mexican Indian origins, he can draw on abundant folk material for direct or inspirational use, as may be, and these inject into this eclecticism a color whose vividness and primitive wildness are quite out of the ordinary. The music of Villa-Lobos is the closest thing that comes to mind. It really wasn't for me, but the great bulk of the audience clearly saw it otherwise.

This week Aaron Copland will conduct his Appalachian Spring Ballet Suite and the first performance of the orchestral suite from his opera, "The Tender Land," while Mr. Munch and Rudolph Serkin will collaborate in a performance of Brahms' Second Piano Concerto.

FRANCE AMERIQUE
12 Avril 1959

TON

Nicole Henriot joue Mozart

EN deux ans et trois visites, Nicole Henriot nous a fait entendre successivement Prokofieff, d'Indy et Mozart. Elle est, naturellement, aussi à l'aise dans ces trois styles pourtant si différents, mais le Mozart a fait ressortir encore davantage le raffinement de son jeu, la finesse de ses interprétations, sa féminité distinguée.

Ce concerto de Mozart, en sol majeur (le seul dans cette tonalité) a été terminé en 1784, alors que Mozart avait 28 ans, et composé pour une de ses élèves "Fraülein Babette Ployer"; il est dommage qu'on ne l'entende pas plus souvent — en fait, c'en était la première audition à Symphony Hall et la dernière interprétation qu'en a donnée l'Orchestre symphonique de Boston remonte à 1955 avec Leonard Bernstein comme soliste et chef d'orchestre, au total quatre fois depuis 1921, la première sous la baguette de Pierre Monteux...

Nous en devons d'autant plus de reconnaissance à Nicole Henriot-Schweitzer, qui semble avoir une véritable prédilection pour ce concerto et le joue avec un plaisir, une jouissance musicale évidents.

Le concerto n'est pas une démonstration de virtuosité, mais plutôt une expression de sentiments profonds, tour à tour gais, tristes et même dramatiques, mais toute sa beauté réside dans la façon de le jouer, phrasés délicats, passages cristallins qui font penser à une boîte à musique du Grand Siècle, incorporation de la partition du piano dans l'orchestre avec un équilibre parfait des sonorités et des valeurs. Cela ne veut pas dire qu'il n'y ait pas des passages techniquement "difficiles", mais on n'y prête qu'une attention distraite, tant on est pris par la beauté et la profondeur des sentiments si joliment exprimés.

L'orchestration en est plutôt restreinte et cela permet à M. Münch de nous donner un petit joyau d'une aussi belle eau que le Divertissement en ré majeur pour cordes qui a été la première pièce de ce concert; il avait débuté par la "Musique Funéraire Maçonnique" de Mozart, à la mémoire de Jerome D. Greene, qui fut longtemps "trustee" de l'Orchestre et membre de son conseil d'administration.

Quatre rappels ont montré à Nicole Henriot-Schweitzer combien le public de vendredi après-midi a apprécié son grand talent.

A l'issue du concert au cours duquel Nicole Henriot-Schweitzer a interprété le Concerto de Mozart, une réception a été organisée en son honneur par Mme Julian Rogers, présidente du chapitre de Boston des Amis d'Albert Schweitzer. Le Consul général de France et Mme Charles de Pampelonne y assistaient.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

APR 10 1959

At Symphony

The American Composer, Aaron Copland, will be guest conductor of the Boston Symphony Orchestra this afternoon and tomorrow night.

He will conduct two of his own works: the suite from the ballet, "Appalachian Spring" and a suite from his opera, "The Tender Land."

Pianist Rudolf Serkin will be soloist in Brahms' Piano Concerto No. 2 in B-flat, with Charles Munch conducting.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

FEB 16 1959

Aaron Copland Guest Conductor

Charles Munch, music director of the Boston Symphony Orchestra, has invited Aaron Copland to conduct two of his own works at the Friday afternoon and Saturday evening concerts of Apr. 10 [illegible]

Mr. Copland, who will be conducting the Boston Symphony in Symphony Hall for the first time, will present his "Appalachian Spring" and the Suite from "The Tender Land."

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

APR 8 1959

Serkin Next Symphony Soloist

Aaron Copland will be guest conductor of the Boston Symphony in the first half of its concerts Friday afternoon, April 10, and Saturday evening, April 11. Copland will conduct two of his own works:

Rudolf Serkin, one of the great pianists, will be soloist in Brahms' Piano Concerto No. 2 in B-flat after the intermission. Charles Munch will conduct.

Herald 4/5

Music Events This Week

The noted American composer, Aaron Copland, will be guest conductor of the Boston Symphony Orchestra in the first half of its twenty-second pair of concerts on Friday afternoon at 2:15 and Saturday evening at 8:30. Mr. Copland will conduct two of his own works: the Suite from the ballet, "Appalachian Spring" and a Suite from his opera "The Tender Land."

These concerts will mark Mr. Copland's first appearance as guest conductor with the Orchestra in Boston, although he appeared in 1927 as soloist in the first performance of his own Piano Concerto, with Serge Koussevitzky conducting. He conducted the Boston Symphony Orchestra in two excerpts with chorus from "The Tender Land" at the Tanglewood-on-Parade benefit concert in the summer of 1957.

Rudolf Serkin, one of this country's leading pianists, will be soloist in Brahms' Piano Concerto No. 2 in B-flat after the intermission. Charles Munch, the Orchestra's Music Director, will conduct.

Mr. Copland and Mr. Serkin will both appear at the Open Rehearsal for the weekend concerts this Thursday at 7:30. Tickets for this extra rehearsal are still available at the Symphony Hall Box Office.

Mr. Serkin will also appear at the final concert of the Sunday afternoon series (April 12) at 3:00. The program will include Faure's Incidental Music to "Pelleas et Melisande," Honegger's Symphony No. 4 ("Deliciae Basilienses") and the Brahms Piano Concerto No. 2 with Rudolf Serkin as soloist. Dr. Munch will conduct.

The final concert of the season at Sanders Theatre, Cambridge, will be presented on Tuesday at 8:30. Charles Munch will conduct the following program: Faure's Incidental Music to "Pelleas et Melisande," Honegger's Symphony No. 4 and Schumann's Symphony No. 2.

Today

Handel's oratorio, "Israel in Egypt," at Jordan Hall. Gloria LeClair, Alice O'Brien and Florence Azzone, sopranos; Ann Aubin, Ruth Ellison and Ruth Saltman, altos; and Henry Wing, tenor, all members of the Cecilia Society, under Theodore Marier, music director, the chorus to be assisted by the American Symphonietta, with Willen Frank, organ, and Daniel Pinkham, harpsichord. This afternoon. Tickets at the box office.

A Faculty Concert, at the Longy School of Music (Cambridge). Dorothy Bales, violin, Norma Bertolami Sapp, piano and Natalie Matovinovic, piano, as guest artists. Program: Piano sonatas by Beethoven and Allen Sapp; violin sonatas by Faure and Debussy. 8 p.m. Free.

Monday

Senior Recital ov Margaret Danford, contralto, in the Marshall Room, School of Fine and Applied Arts, B. U. (857 Commonwealth Ave.) 8:15 p.m. Free.

Tuesday

Graduates recital by Patricia Zirkle, flute, in the Marshall Room, B. U. 8:15 p.m. Free.

Wednesday

Great Music series, in rm. 12, B. U. (725 Commonwealth Ave.) The "Choral Music of Brahms," with John 'Hasson. 7:15 p.m. Free.

The Boston Little Orchestra, Russell Stanger conducting, in Jordan Hall. Program: Rossini, Sonata for violins, violoncelli and contrabass; Britten, Variation and Fugue on a theme of Frank Bridge; Bach, D minor Concerto No. 1, with Stephen Manes (winner of the Associates of the Arts of Music Award) as piano soloist; Waxman, Sinfonietta for Strings and Timpani. 8:40 p.m.

Thursday

Graduate recital by Bela Urban, violin, in Concert Hall, B. U. SFAA. 8:15 p.m. Free.

Friday

Senior recital, by Robert MacDonald, organ, in Concert Hall, B. U. 8:15 p.m. Free.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

FEB 15 1959

Aaron Copland, Guest Of B.S.O. in April

Charles Munch, Music Director of the Boston Symphony Orchestra, has invited Aaron Copland to conduct two of his own works at the Friday afternoon and Saturday evening concerts of April 10-11. Mr. Copland, who will be conducting the Boston Symphony in Symphony Hall for the first time, will present his "appalachian Spring" and the Suite from "The Tender Land."

Mr. Copland was piano soloist in the first performance of his Concerto for Piano and Orchestra under the direction of Serge Koussevitzky in 1927.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

FEB 12 1959

COPLAND LEADS BSO

Charles Munch, Music Director of the Boston Symphony Orchestra, has invited Aaron Copland to conduct two of his own works at the Friday afternoon and Saturday evening concerts of April 10-11. Mr. Copland will present his "Appalachian Spring" and the Suite from "The Tender Land."

18—A Boston Sunday Globe THE BOSTON SUNDAY

4/5

This Week's Concert

Copland Guest Conductor, Serkin Symphony Soloist

The noted American composer, Aaron Copland, will be guest conductor of the Boston Symphony Orchestra in the first half of its 22d pair of concerts Friday afternoon at 2:15 and Saturday evening at 8:30.

Mr. Copland will conduct two of his own works: the Suite from the ballet, "Appalachian Spring" and a Suite from his opera " The Tender Land."

SERKIN

COPLAND

★ ★ ★

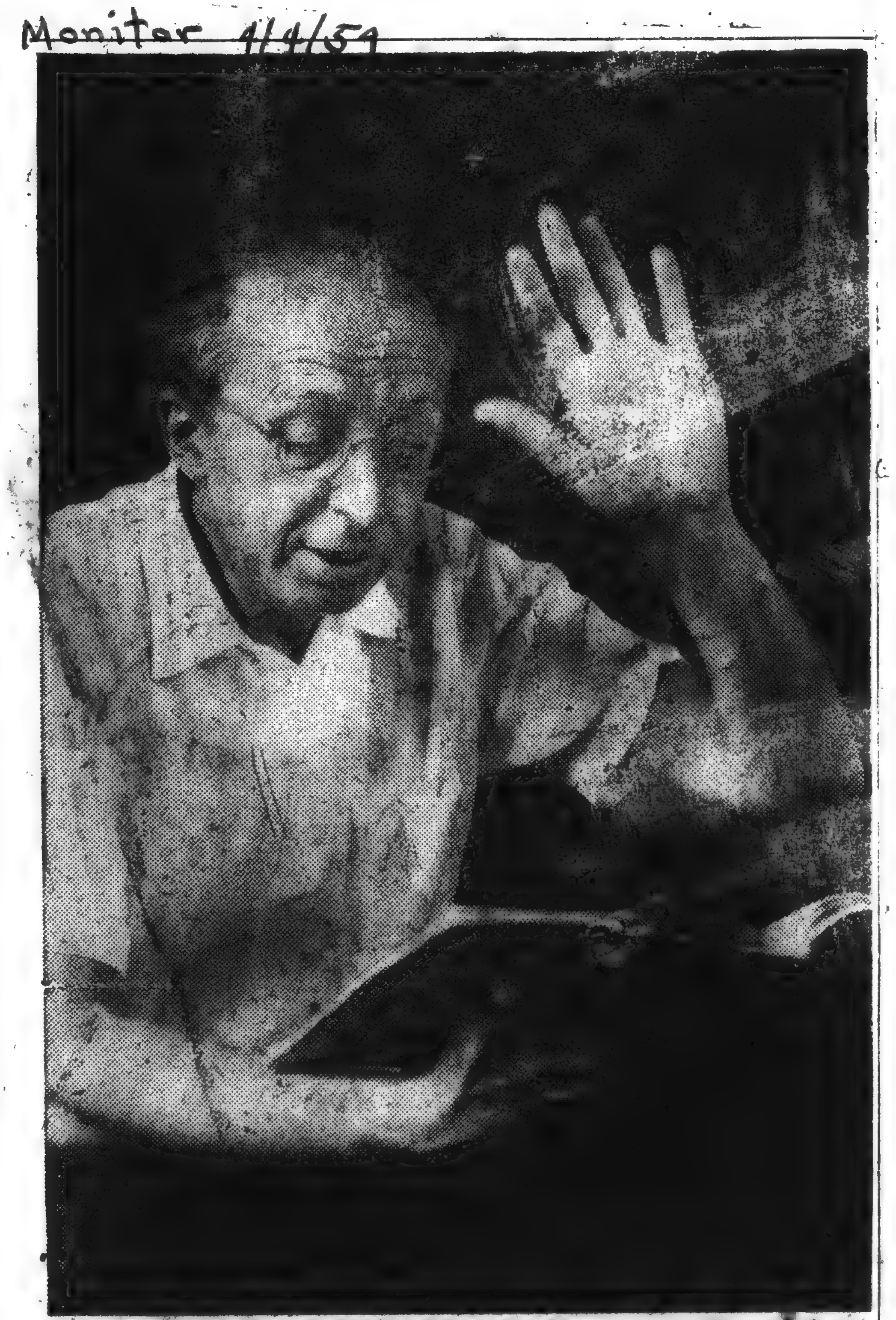
Rudolf Serkin, one of this country's leading pianists, will be soloist in Brahms' Piano Concerto No. 2, in B-flat, after the intermission. Charles Munch, the orchestra's music director, will conduct.

Mr. Copland and Mr. Serkin will both appear at the Open Rehearsal for the week-end concerts Thursday at 7:30 p.m.

Mr. Serkin will also appear at the final concert of the Sunday afternoon series Apr. 12 at 3 p.m. The program will include Faure's incidental music to "Pelleas et Melisande," Honegger's Symphony No. 4 ("Deliciae Basilienses") and the Brahms Piano Concerto No. 2. Dr. Munch will conduct.

The final concert of the season as Sanders Theater, Cambridge, will be presented Tuesday, Apr. 7, at 8:30 p.m. Charles Munch will conduct Faure's incidental music to "Pelleas et Melisande," Honegger's Symphony No. 4 and Schumann's Symphony No. 2.

Monitor 4/4/59



Aaron Copland, noted American composer, will conduct the Boston Symphony Orchestra in his "Appalachian Spring" and his Suite from "The Tender Land" in Boston on April 10 and 11.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

APR 4 - 1959

Music

Family Hymn Sing By "Men of Unity"

By Alfred W. Burke

LOWELL—A family hymn sing will be presented in the North Chelmsford Congregational church tomorrow evening at 7 o'clock. The program is under the sponsorship of the Men of Unity.

The host will be Thomas Vennard assisted by Joel Tibbetts. President of the group is Andrew Landry. Mrs. Wendell Perry will serve as organist and Mrs. Raymond Vennard will be the choral director. Rev. Charles Edwards, pastor of the church, will offer the prayer and benediction.

Following is the musical portion of the program: Organ Prelude, Mrs. Wendell Perry; "Jesus Calls Us", "Heaven Here" and "God Calling Yet", Men of Unity double quartet; selected hymns by congregation; selected anthem by choir; vocal duet, Miss Bertha Trubey and Miss Hilda Jenkinson; selections from Schubert "Fifth Symphony" and "Aida" arrangement by Billerica String ensemble, Frank Bernarducci, Thomas W. Sykes, Miss Claire Nanis and Mrs. June Nickless.

A delightful evening of music in the motif of the American Musical theater will be presented by the duo combine of Wesley Boynton, tenor and Morse Haithwaite, pianist, Tuesday at 8 o'clock in the Little theater at Lowell State Teachers college.

This concert will be under the auspices of the Girl Officers' alumnae and will benefit the scholarship fund. Included will be selections by such composers and writers of lyrics as Rodgers & Hart, Jerome Kern, Edvard Grieg, Loewe & Lerner, Cole Porter and Rodgers & Hammerstein.

The noted American composer, Aaron Copland, will be the guest conductor of the Boston Symphony orchestra in the first half of its twenty-second pair of concerts on Friday afternoon, April 10 and Saturday evening, April 11. Mr. Copland will conduct two of his own works: the suite from the ballet, "Appalachian Spring" and a suite from his opera "The Tender Land". "Appalachian Spring" had its first Boston performance in 1945 under the direction of Serge Koussevitzky and it was most recently performed by the orchestra conducted by Charles Munch, in 1952. "The Tender Land" was first performed by the New York City opera in April, 1954, with Thomas Schippers conducting, and was presented the same summer at the Berkshire Music center at Tanglewood. These concerts will mark Mr. Copland's first appearance as guest conductor with the orchestra in Boston, although he appeared in 1927 as soloist with Serge Koussevitzky conducting. He conducted the Boston Symphony orchestra in two excerpts with chorus from "The Tender Land" at the Tanglewood-on-Parade benefit concert in the summer of 1957.

Rudolf Serkin, one of this country's leading pianists, will be soloist in Brahms' Piano Concerto No. 2 in B-flat following intermission. Dr. Munch will conduct.

The final concert of the season at Sanders theatre, Cambridge, will be presented next Tuesday evening. Charles Munch will conduct the following program: Faure's Incidental Music to "Pelleas et Melisande", Honegger's Symphony No. 4 and Schumann's Symphony No. 2.

Sunday Sun
LOWELL, Mass.
Independent
Circ. 29,603

APR 11 1959

Music

Boston Symphony Reaches New Heights in Rehearsal

By Alfred W. Burke

LOWELL—Thursday evening's rehearsal of the Boston Symphony orchestra might be described as the four successes, the magnificent instrumental assemblege, Dr. Charles Munch, who graciously retained a position on the outer rim of the spotlight; Aaron Copland, a leading composer in our time and the renowned pianist, Rudolf Serkin.

Let us turn first to the invited musical guests. Mr. Copland conducted two of his own compositions. Included were the Ballet Suite from "Appalachian Spring" and the suite from the opera "The Tender Land." One thing that we must concede is that somewhere in the past the music of this creative man seemed to escape us.

However, on this occasion there was an opportunity to hear the music first hand. Unlike many composers, Mr. Copland not only knows just how his music should be explained, but also is quite capable of controlling an orchestra of major size.

In his conducting one found reserve, an easy motion in regard to tempi and also a fluency of expression. He goes along with his orchestra and feels many of the details will work themselves out.

Occasionally his music offers the melodic line a free hand. This is rare in the work of the modernist. Aaron Copland is a mature man in his field and not only knows what he desires to say, but puts no restraint on those who do the explaining.

Somewhat Papa Haydn in style is the sudden crash of sound that falls out of the sky during parts of the opera suite. Many students as well as concert goers are familiar with this part of the music, but it was a revelation to see an audience suddenly spring to full attention (this included us) and peer more closely at the stage.

Here and there his music skips in small parts from section to section, developing a delightful type of imagination in the minds of those in the audience. To those of classic nature the music of Aaron Copland is solid in structure, sincere in character and profund in its ability to say much and in a truly inspiring manner.

Following intermission the business of interpreting the Brahms Piano Concerto No. 2 in B-flat fell to the responsible Rudolf Serkin. To every concert goer the name of Serkin represents artistic achievement at all times.

Not a single visitor was disappointed. Mr. Serkin proved his right to the position he holds by means of a performance of gigantic proportions. Not that he plays with a great big touch or with the body motion of those who feel dedicated, but in a manner as though he were conversing with the composer in regards to the philosophy of the piece.

Brahms has one uncompromising attitude — his music must never rise to a interpretive crescendo or fullness of sound whose character is so great that those listening are completely overwhelmed.

Mr. Serkin was almost gentle, poetic and righteous in thought during every moment. His caressing style that enables him to essay short melodic passages with a magnificent simplicity is Brahms at his very best.

Not that he is incapable of a heavy touch when it is needed. The final moments proved this when with full orchestra his every note was clear, precise in rhythm and beautifully colored.

He received a superb support from the orchestra, especially so in those passages that provide a cello solo and then a combine of both solo instruments into what can be better described as some of the loveliest passages in a concerti writing.

Dr. Munch, who seems to do everything correctly while being on the artistic crest, only stopped his orchestra once or twice. His confidence and pleasure at the clear and impacted type of attack from every single instrument was quickly reflected. To sum it up briefly, he was more than satisfied to quit while he was ahead. His orchestra is the greatest and he is the first to recognize that quality.

Monitor

SATURDAY, APRIL 11, 1959 Art—Music—Theater **7

—Serkin Soloist at Symphony

Aaron Copland Guest Conductor

By Harold Rogers

For two weeks Charles Munch has given us what might be thought of as "bonus" concerts — programs that feature a noted soloist, plus the added attraction of a famous composer conducting his own works.

Last week the pianist was Nicole Henriot-Schweitzer, and the composer was Carlos Chavez. This week the artist is Rudolf Serkin, and the composer is Aaron Copland.

Dr. Munch's idea is a good one, worth repeating from time to time. Especially at this period it must give him the little breathing spell he needs. This year he is doubtless rallying his forces for the Berlioz Requiem two weeks hence, thus ringing down the curtain on the Boston Symphony's 78th season.

Mr. Serkin holds the stage for the final part of the program this weekend, playing the Brahms Piano Concerto No. 2. Yesterday afternoon he bit into the keys with his usual intensity, adding something of his own personal Sturm und Drang in the first two movements. Here was impassioned playing of the first order, playing that poured from the piano in mountainous piles of beautifully colored sound.

In the Adagio, however, Mr. Serkin sustained a mood of inner serenity that caught the hearer up into some celestial place, holding him there until he was loathe to leave. There were two others who joined Mr. Serkin in governing the magic of these moments — Dr. Munch with his baton, of course, and Samuel Mayes with his gorgeous cello solos.

The final Allegretto grazioso was filled with the sunshine and laughter of spring as Mr. Serkin scaled, trilled, and lightly skipped from figure to chord. His listeners applauded with heartfelt appreciation and also gave their approval to Mr. Mayes, brought forward by Dr. Munch for a bow.

Mr. Copland opened the concert with his perennially popular "Appalachian Spring," ballet he composed for Martha Graham in 1943-44. With each new hearing one marvels at this ingenuous music that tells of a rustic wedding in folk-song terms, that rings through every measure with America's youth, energy, simplicity, devotion, and love.

One never tires of following the logic that prepares for "Simple Gifts," the Shaker song that Mr. Copland employs for the climax. First stated in its original form, then in augmentation and treated canonically, it always touches the heart.

Mr. Copland also conducted the first Boston performance of a three-movement suite from his opera, "The Tender Land." While it is not likely that this music will win the position held by "Appalachian Spring," it is filled with the same grass-roots love of life, the spontaneous enthusiasm of the square dance, the radiant joy of a country courtship.

Mr. Copland enjoyed himself as he conducted. There is nothing pretentious in his technique. He beats the time, gives the cues, and lets his scores come to life on their own. He, too, won his full share of the applause.

Sunday Herald
BRIDGEPORT, Conn.
Independent
Circ. 78,371

APR 19 1959

DEPARTMENT of Things That Go Wrong.

In Boston, Mass., a piano pedal failed as Rudolf Serkin was playing the Brahms B-Flat Minor concerto with the Boston Symphony Orchestra.

Conductor Charles Munch stopped the orchestra. A repairman came on stage and fidgeted nervously with the piano as the musicians and the audience laughed. The concerto was resumed in about 20 minutes.

It is to be assumed that the repairman's union insisted on their boy being paid a talent fee.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

APR 16 1959

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: COPLAND, SERKIN, STEINWAY

As with the preceding concert, last week-end's symphony program was of the two-tone variety. This time for the first half Aaron Copland conducted two of his own works, and after intermission Mr. Munch collaborated with Rudolph Serkin in a performance of Brahms' Second Piano Concerto.

The Copland compositions fall into two clearly defined categories. The first and the far less "difficult" is the "functional," for ballet, movies, opera and the like. The second, more dissonant, austere and rhythmically complex, includes such works as the Symphonic Ode, the Sextet and the three symphonies. Beyond doubt Copland, over the years, whether writing functionally or in the abstract, has just about become the most preeminent among American composers.

But his appearance on this occasion was inauspicious. For one thing the pieces he chose, "The Appalachian Spring" Suite and the Orchestral Suite from his opera, "The Tender Land," are far too much alike to fill out a whole half of a program. For another, these works have a certain second-hand quality about them; for Mr. Copland conducted both the Appalachian Spring and the chorale portion of "The Tender Land" less than two years ago at the Brandeis Festival here, and there is a goodly number of us who remember these things. And finally, if "The Appalachian Spring" is perhaps one of the finest Broadway folk pieces ever yritten, "The Tender Land" is a gooey, shallow and interminable bore. In the period of intense revival of operas on native American themes, it remains buried other than on occasion as this, and understandably so. No, Mr. Copland can do better than this.

Rudolph Serkin is as preeminent among living pianists as Aaron Copland is among American composers. His astonishing inventory of artistic endowments include a remarkable technique, an unsurpassable ability to produce the largest possible volume of tone, impeccable taste and above all a passionate sincerity and conviction about what he is playing which insistently communicates itself to and stirs his listeners.

For Boston Mr. Serkin always reserves the big ones; ergo, one of his appearances automatically becomes an event of more than ordinary musical significance. On this occasion the event centered around the gigantic Brahms work, whose four movements range over a wide territory of mood and effect, be they the monumentality and gravity of the first movement, the fire of the scherzo, the tender wistfulness of the adagio, or the lightness and gaity of the concluding allegretto. Mr. Serkin, with this sort of scope to turn his magic loose upon, and with superb and understanding support from Mr. Munch and the orchestra, realized the occasion handsomely.

The Saturday concert was attended by considerable drama extrinsic to the music. Halfway through the slow movement Mr. Serkin got up from the bench, walked over to Mr. Munch and announced that he could not proceed due to difficulties with the piano. A blind tuner was forthwith produced from backstage (I had always heard that the piano manufacturers on these major occasions keep a tuner on hand during a performance, but I had never believed it or known why) and, with the assistance of a stage hand, addressed himself to a pedal strut that had apparently been unequal to Mr. Serkin's prodigious fortissimos. In fifteen minutes the errant instrument was back in repair and Mr. Serkin and the orchestra back in the vein. It was a stellar exhibition of the logistics of repair and maintenance on the part of the Boston Symphony management, though the concert will undoubtedly go down as a black Saturday in Steinway's piano annals.

Sunday Telegram-News
LYNN, Mass.
Democratic
Circ. 22,170

APR 12 1959

Piano Pedal Fails, Concert Is Stopped

BOSTON, April 11—(UPI)—A piano pedal failed tonight as Rudolf Serkin was playing the Brahms B-Flat Minor Concerto with the Boston Symphony Orchestra.

Conductor Charles Munch stopped the orchestra. A repairman came on stage and fidgeted nervously with the piano as the musicians and audience laughed.

The concerto resumed within 20 minutes.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

APR 11 1959

MUSIC

Symphony Concert

The 22nd program of the 78th season of the Boston Symphony Orchestra was presented in Symphony Hall yesterday. Aaron Copland conducted his own works and Charles Munch the Brahms Concerto. The soloist was Rudolf Serkin. The program:

Appalachian Spring, Ballet for Martha .... Copland
Orchestral suite from the opera, "The Tender Land" .... Copland
Piano Concerto No. 2, in B-flat major, Op. 83 .... Brahms

By ROBERT TAYLOR

The happy combination of Aaron Copland conducting two of his vintage works and of Rudolf Serkin as the piano soloist in Brahms's B-flat piano concerto resulted in one of the most satisfactory concerts of the Boston Symphony season yesterday. Save for Mr. Serkin's playing, and the suite from "The Tender Land," however, it offered very few hooks for a reviewer to hang his hat.

The reason, of course, is a plethora of comment about the musical content of the bill. It was one of those occasions where a listener could settle back comfortably in the assurance that the scores would spring few surprises. The "Appalachian Spring" ballet music proceeded with hushed and tender gravity, an unquestionable contemporary masterpiece; "The Tender Land" music, similar in texture, was pleasant, spacious music with its roots in American folklore; the Brahms received a noble reading from Mr. Serkin.

True, the Copland music might have gained by a more robust interpretation. Although Mr. Copland is an excellent conductor—indeed he has few peers as a performing composer—his style is somewhat labored in comparison with his writing. It is simply the difference between the creative and the interpretive mind to which he alludes in the program book. ("The interpretive mind can exercise itselft on a given object; it cannot supply that object.") I found his account of his own work to be meticulous and able, but far more exciting in the creative sense.

Certain Thrill

Nevertheless, there is a certain thrill in hearing a composer bring his music to tangible life. And from the audience standpoint the situation represents a form of recognition. How delightful, indeed, to respond again to the unhackneyed Americana of "Appalachian Spring," which retains a verdant melodic lustre without recourse to the obvious folksy thematic material that presents itself. For this simple and lyrical score unfolds as naturally as a petal.

In "The Tender Land," it seems to me that Mr. Copland is working more directly with a folk idiom. I haven't seen the opera from which the suite is derived, but the music expresses a more literal attitude. The theatrical origins are echoed in the Love Duet; the libretto—which I shan't reproduce here for reasons of space—demands a treatment of self-conscious bucolic charm. Hence I found the work less compelling than the more abstract eloquence of "Appalachian Spring"; but it creates a mood nonetheless of transparent and nostalgic emotion.

Closing the afternoon with a triumphant performance of the Brahms B-flat Concerto, Rudolf Serkin chose tempi that were neither too fast nor too slow, and designed to preserve the character of the great work, which is more of a dialogue of both piano and orchestra rather than a show piece.

The opening theme revealed breadth and intensity; the scherzo achieved individual brilliance instead of succumbing to the orchestral forces as is so often the case; the adagio shimmered with a reflective introspection; and the contrasts of the final movement displayed a colorful buoyancy. This was rare musicianship and the dynamics of the lengthy work were gauged with absolute precision. An occasional orchestral fault marred the traversal; but Samuel Mayes's rendering of the 'cello melody in the third movement was splendid. The approach to the B-flat by Mr. Serkin, one of restraint on the whole, brought forth the major themes with unhurried emphasis. The intelligence of his concept bore the imprint of loving care.

Next week, Izler Solomon will be guest conductor. Creston's Invocation and Dance; Hindemith's Philharmonic Concerto, Variations for Orchestra; and Rachmaninoff's Symphony No. 2, in E minor, Op. 27, have been scheduled.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

APR 13 1959

Serkin Overcomes Pedal Extremities

By Geoffrey Godsell

Few things can be more agonizing to a great musician than the breakdown of his instrument in the middle of his playing of a monumental work.

This was the distressing situation which Rudolf Serkin had to face in Symphony Hall on Saturday night halfway through the performance of Brahms' Second Piano Concerto. Happily, however, Mr. Serkin returned to the keyboard after the piano had been repaired and, helped by the sympathetic and friendly calm of Charles Munch and the Boston Symphony Orchestra during the distressing break, triumphantly played the two final movements of the work as if nothing had happened.

Adversity overcome is always stirring, and at the end of the concert the vast audience showed its appreciation of Mr. Serkin's courage.

The first two movements of the concerto had gone magnificently. Soloist and orchestra had poured forth Brahms' music in all its full-throated intensity. Mr. Serkin had set about the solo part at the piano like a man possessed, with his feet sometimes working at the pedals in a muffled drumbeat. Then the audience relaxed somewhat for the calmer Adagio, with the lovely cello accompaniment.

* * *

But after a few minutes those of us in the hall were startled to see Mr. Serkin rise from his stool and approach Dr. Munch. It was at a moment when the orchestra was carrying the melody, and for a few seconds Dr. Munch—who had his back to the soloist—was unaware of what had happened. But as he realized that Mr. Serkin was at his side he gently stopped the orchestra, leaned over kindly with his hand on the pianist's shoulder and exchanged whispers with him. Then, half turning to the audience, he calmly told them, in words tinged with a French accent: "The piano is broken—a broken pedal."

Some members of the audience laughed, and there was a buzz of conversation. But the players in the orchestra, disciplined and composed, quickly shushed them into silence.

Poor Mr. Serkin was understandably distraught. He stood there behind the piano, his head bowed as if in grief, his hands covering his eyes, with his fingers pressed against his forehead. A member of the orchestra offered him a chair, but he declined it. And there can be little doubt that it was the reassuring imperturbability of Dr. Munch that saved the situation.

* * *

After a few moments, two men came onto the platform to inspect the piano — one of them seeming bravely unhandicapped despite his blindness. They got to work under the piano—and the right-hand pedal was indeed broken, for its support had become unhinged.

A wooden wedge and what looked like a crowbar were brought on. There was some vigorous hammering—almost as if a horse were being shod. At this, there was the suggestion of a smile on Dr. Munch's lips—for he apparently appreciated the ridiculous incongruity of these rude noises from beneath the instrument that had so recently been producing such heavenly sounds.

It took all of 15 minutes to effect the repairs. Then the question was: Would Mr. Serkin be able to carry on? He returned to his stool and adjusted it. For a moment he sat there slumped before the piano. But as soon as Dr. Munch lifted his baton and glanced at the soloist for a cue, Mr. Serkin straightened up. We knew that he would meet the challenge as he began the Adagio once again. As soon as his fingers touched the keys, he was in command. The pain of the interruption was soon swept away in the limpid gaiety of the Allegretto grazioso.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

APR 12 1959

Faulty Pedal Stops Concert

BOSTON, April 11 (UPI)—A piano pedal failed tonight as Rudolf Serkin was playing the Brahms "B-Flat Minor Concerto" with the Boston Symphony orchestra.

Conductor Charles [illegible] stopped the orchestra. A repairman came on stage and fidgeted nervously with the piano as the musicians and audience laughed. The concerto resumed within 20 minutes.

VARIETY
NEW YORK, N.Y.
WEEKLY

APR 15 1959

Hub Flub

It all began when an improper Boston piano failed to function properly!

Boston Symphony concert from Symphony Hall, Boston, last Saturday (11) with Charles Munch, conducting, and Rudolf Serkin, piano soloist, was going along smoothly over WQXR, N.Y., when suddenly there was a break in the performance.

It seems the pedal mechanism of the piano went on the fritz and conductor Munch called a halt to the playing of the third movement of Brahms Concerto No. 2. There was a 10-minute delay while Marty Bookspan, program commentator, ad-libbed and piano fixers frantically hammered away.

Ten minutes later Serkin was back at the Baldwin, or was it a Steinway (no one would say) and all went well for the rest of the concert.

Phoenix
BRISTOL, R. I.
Bi-Weekly Independent
Circ. 2,700
APR 17 1959

Times
BARRINGTON, R. I.
Weekly Independent
Circ. 3,600
APR 16 1959

Great Moment in Boston

One of the most mortifying experiences, we imagine, in a musician's career would be the moment when his violin string might break, or the drum head split, or a saxaphone key go out of commission. Something in this order went awray last Saturday evening when one of the world's outstanding pianists, Rudolf Serkin, playing Brahms' Second Piano Concerto, lost the use of his piano's pedal. The scene was a concert of the Boston Symphony Orchestra in Boston.

Those who were listening to, or saw, the performance were impressed by the manner in which this potential tragedy was handled by the Boston orchestra with great finesse. The discovery came as the orchestra was midway through the concerto, and there was nothing to do but stop and fix the broken pedal. Conductor Charles Munch, upon learning of the predicament from Mr. Serkin, turned to the audience and said "the piano is broken — a broken pedal." There was a momentary rustle, but this was quickly brought under control by the orchestra in its quiet way.

Then the piano tuner, a blind man at that, went to work on the broken pedal. Several thousand in the audience, along with the Conductor Munch, watched the repair work proceed in anticipation of either an unfinished concert, or the lovely passages yet to be heard in the concerto. The repair work took at least 15 minutes and at times was marked with loud whacks by tools including something which looked like a crowbar. We can attest to one writer's comment on the whacks: "almost as if a horse were being shod."

All this going on within Symphony Hall during a concert featuring a world famous pianist had its drama, and the terse comments of radio announcer William Pierce at the scene added to the feeling that one was taking part in a never-to-be-forgotten event in the musical world. As he noted "This may be a first", and "the artist appears somewhat shaken" no one could help but wonder what the final outcome that night might be.

Mr. Munch carried the day by retaining the dignity, yet humanity of the Boston orchestra. The crowd was patient, the repairmen unrattled and when the artist sat down to finish the concerto it went off without the slightest hint of disquietude.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
APR 12 1959

Hammering Out Brahms

Pianist Left 'Flat' as Pedal Falls off, Symphony Plays On

CHARLES MUNCH

RUDOLPH SERKIN

The Boston Symphony Orchestra's Saturday night concert came to an abrupt halt last night in the middle of Brahms B-Flat Piano Concerto. The soloist, Rudolf Serkin, discovered that a piece of the piano was missing.

The orchestra raced ahead eight or 10 bars while the distinguished pianist peered under the keyboard and found that the sustaining pedal had fallen off. He turned to Dr. Charles unch, the orchestra's director, with upraised palms and a shrug that halted the orchestra.

A hurried conference was held on stage with Dr. Munch, Serkin and members of the first violin section. Stage manager Henry Genereux was called center stage and with piano tuner Roger Walker, who happened to be backstage, set about repairing the damage.

The audience sat quietly for 10 minutes while the only music echoing through the hall was the pounding of a hammer. In the radio booth announcers were explaining the disaster to listeners on a network of FM stations throughout the northeastern states.

The piano repaired, Serkin continued the Concerto and was greeted with a standing ovation when he finished.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
APR 11 1959

THE BOSTON DAILY GLOBE—SATURDAY, APRIL 11, 1959

Copland and Munch Share Podium

Serkin Memorable Soloist In Brahms Piano Concerto

THE BOSTON SYMPHONY ORCHESTR[redacted] Hall, yesterday afternoon, and will repeat tonight at 8:30, the 22nd program of the Friday–Saturday series. Aaron Copland as guest conducted his own "Appalachian Spring, Ballet for Martha" and Orchestral Suite from the opera "The Tender Land." Charles Munch conducted the B-flat Piano Concerto of Brahms, with Rudolf Serkin as soloist.

By CYRUS DURGIN

All at Symphony Hall yesterday afternoon must have been glad to be alive and there. This concert by the Boston Symphony Orchestra was rare by the highest standards, and in the case of Brahms' B-flat Piano Concerto, with Rudolf Serkin as soloist, truly memorable. It was an afternoon all of poetry and aural beauty.

Trite as the observation may be, one must marvel again at the great, masterly stature of the Brahms Second Concerto, in making any description of its performance. To produce so powerful and revealing an account, in the sense of fine detail and sweeping passion, all hands must be virtuosi. In this case, they are.

To be sure, it seemed that Mr. Serkin urged on Dr. Munch to faster tempi and a bigger blaze of emotion, from a beginning that was below the boiling point, but for most of its course the work either seethed in drama or, as in the andante, was rapt in poetizing.

The ensemble was a marvelous rhythmic interplay, the tone rich and deep, the entire conception of performance of a high intellectual order. Mr. Serkin, nervous, dynamic, in turn thundered and softly rhapsodized, always musically, always in the finest taste and style. I kept thinking how unfortunate it is that soloist, conductor and orchestra, for this work anyway, are not under the same recording banner, for yesterday's performance would be a jewel upon tape or disc. The brilliant performing styles of both soloist and conductor have a natural affinity.

At the end there was a genuine ovation, Dr. Munch and Mr. Serkin coming back repeatedly, and the conductor generously bringing forward for a much merited solo bow, first cellist Samuel Mayes, who had played the slow movement solo with a Heavenly beauty.

The first half of the concert was also poetry, but of a different sort, the indigenous poetry of the American scene reflected through the artistic prism of a composer who in these works achieved two masterpieces. Though nearly a decade separates "Appalachian Spring" from "The Tender Land," there is a personal quality of Copland which permeates each, and, indeed, there is a striking similarity of both instrumental and expressive manner between the two.

The Boston Symphony played like angels for Aaron Copland, who in turn displayed a fine competence as conductor. His long arms made only the simplest and most practical gestures, he neither forced nor understated, and the result was an easeful flow of lyricism. More than many a composer, Copland is obviously well equipped to conduct his own music.

After giving him a cordial reception, the audience continued its lauding of Copland's music at intermission.

Next week Izler Solomon will be guest conductor of the Boston Symphony for the first time. He will present two scores new to these concerts: Creston's Invocation and Dance, and the Philharmonic Concerto, Variations for Orchestra, by Hindemith. The final number will be Rachmaninoff's Second Symphony.

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mand Performance . . .

Roger Walker Fixes Piano In Middle Of Symphony

Artists of the Boston Symphony Orchestra never played better Saturday night at Symphony Hall, but the rave notices in the Metropolitan press the next morning went to Roger T. Walker, Norwood's official carillonneur and piano tuner of rare ability.

This is how the Sunday Globe treated the story:

A humble stage hand, blind since birth, replaced a famous concert pianist in the spotlight before 2700 music lovers at Symphony Hall last night.

For a tense eight minutes, Roger Walker, 60, of Hyde Park, triumphed in the art which he perfected in his childhood—fixing pianos.

He accepted the command performance when the piano broke midway through the Boston Symphony Orchestra's performance of Brahms B-flat piano concerto with Rudolph Serkin as soloist.

While Serkin and Conductor Charles Munch stood by anxiously, like sidewalk superintendents, Walker lay under the piano and showed Stage Manager Harvey Genereux how to fix the pedal. Then the show went on.

When he stepped off the stage, his mission successful, Walker was accorded an applause the crowd reserves for great performances. His work was a great success.

The interruption brought dismay and alarm to the audience and to thousands of others who heard the program over radio stations in New England and New York.

Feared Serkin Was Ill

Some feared Serkin had taken ill. Others thought a mishap had befallen one of the Symphony's musicians. Everyone who saw, or heard the unexpected termination of the music midway in the third movement, knew it was not part of the script.

The pedal broke moments after Serkin had completed the second movement. During a long cello solo which introduced the third movement, the artist solemnly arose from his bench and walked toward Munch. He conversed quickly with the conductor. And then the music stopped.

The score at that instant called for another piano solo. But the piano pedal was broken. The show could not go on.

Continued on Page Two

Messenger
NORWOOD, Mass.
Bi-Weekly Independent
Circ. 6,500

APR 14 1959

Walker . . . 2

Continued from Page One

Munch turned toward the audience and said softly: "I'm sorry, the pedal has broken." Serkin was obviously crest-fallen.

While the audience stirred and mumbled, Walker walked briskly on the stage with Genereaux. They conferred for a moment with Munch and Serkin. Then Genereux obtained a small wedge. While the blind man gave calm, clear directions, the manager forced the wedge into place and the concert was resumed.

"It never happened before in my 20 years in the symphony," declared Harry Ellis Dixon, first violinist. Serkin was broken-hearted. He's a very serious man."

Never On Before

As Walker strolled off the stage, Serkin patted him gently and thanked him.

"I've had to fix strings during a concert," explained Walker. "But I've never had to go on stage in the middle of a piece."

"I'm no hero," he added. "That's my job. All's well that ends well, and everything will go well tomorrow."

Serkin will return to Symphony Hall this afternoon for his fourth and final appearance of the series.

Walker, who learned piano-tuning at Perkins School for the Blind, explained afterwards that two rods which supported the pedal became unglued. The wedge held the pedal so Serkin could go on with the concert. After the performance, the rods were glued.

Radio listeners were startled at the announcer's descriptions of the goings-on: "Mr. Munch seems to be enjoying the procedure. He is standing there watching them working with a great crowbar. All the violinists and players are watching. Two men are under the piano, cheering each other on," said the announcer for Station WGBH.

Accomplished Pianist

Walker, himself, is an accomplished pianist. Until 25 years ago, he occasionally conducted concerts in Maine, while studying at the Conservatory of Music.

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But Walker's greatest musical love now is bell-ringing, another art he learned at Perkins. He is thought to be the only blind carillonneur in the world and he plays regularly on the famous Tilton carillon at Norwood and at the First Unitarian Church in Somerville.

MUSICAL COURIER
NEW YORK, N.Y.
18 TI. a YR. 25,217

MAY 1959

BOSTON

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Globe 4/12

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BROKEN PEDAL

Page Seven

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Continued from the First Page

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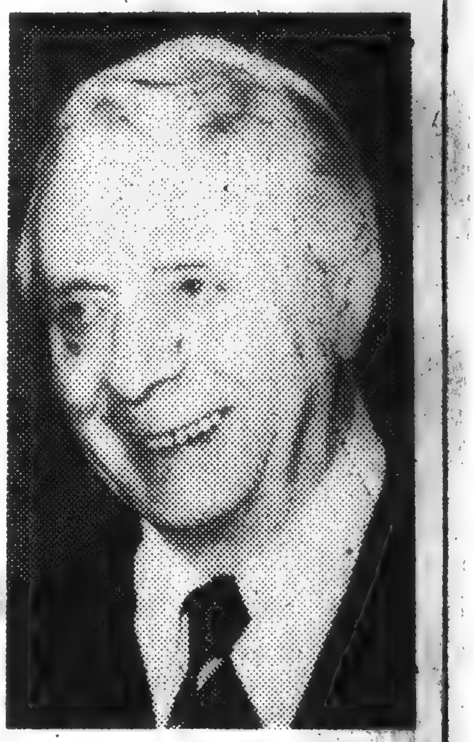

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NORWOOD, Mass.
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APR 14 1959

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Continued from Page One

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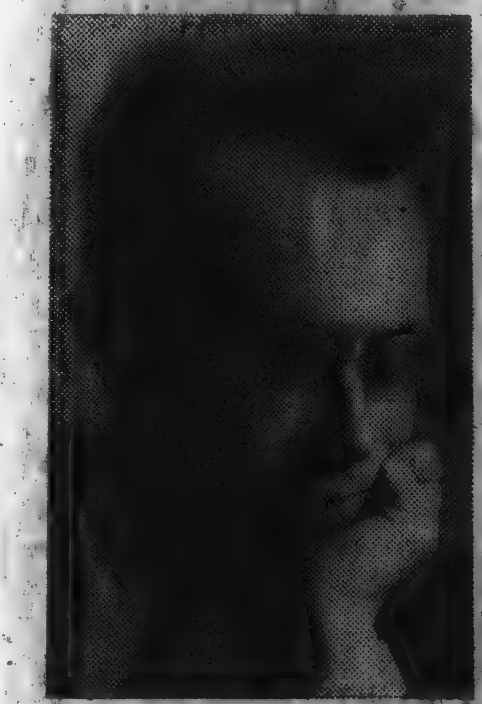

RUDOLF SERKIN

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CHARLES MUNCH

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

APR 26 1959

Accidents Don't Stop the Music

Even When Two Pantomiming Trombonists Got Into the Act

By LANING HUMPHREY

Great concert performances depend on great preparatory efforts, but once in a while the unexpected intrudes. However, the intrusion often results in something much transcending an accident. It becomes a demonstration of resourcefulness and the calmness with which so-called nervous temperaments can cope with seeming disaster.

The most recent case occured in a Boston Symphony Orchestra concert. Dr. Munch was conducting the third movement of the Brahms Concerto for piano and orchestra, with Rudolf Serkin as soloist.

Just before Mr. Serkin was to follow a passage for orchestra and cello solo, he surprised the audience by leaving the keyboard, stepping to Dr. Munch and whispering something to him. The conductor calmly continued leading the orchestra during their conversation, then signalled the musicians to a quiet halt. Coolly he turned to the audience and announced, "The piano is broken. The pedal does not work."

One of the musicians nearest a stage exit made his way to the door. Quickly there appeared two men heading for the piano, one holding to the arm of the other. These were Harvey Genereux, the stage manager, and "Zeke" Walker, the blind piano tuner. With perfect assurance Zeke crawled under the piano, explored the situation with his hands, and gave instructions to Genereux. As a result Genereux was able to make a temporary repair to the pedal assembly, and the concert resumed. More than a regrettable accident, this was a tribute to human command over circumstances.

A still more striking example occurred during a performance of the Boston Symphony in New York's Carnegie Hall. As Dr. Munch was conducting the Berlioz dramatic cantata, "The Damnation of Faust," the tenor, just before an important solo, stepped up to the conductor. He whispered that he was too ill to go on, and withdrew from the stage. Immediately Dr. Munch imperturbably signalled to the orchestra to cut the entire tenor episode, and also indicated to the baritone that he was to cue in immediately. There was no pause in the music. Conductor, orchestra, chorus and baritone carried on as if that were the planned course of events.

A backstage accident at Symphony Hall was something of a tragi-comedy. A passerby observed one musician rubbing his leg, and a group of colleagues gathered in a tight circle, peering at something with an excited buzz of conversation. An inquiry brought the reply, "He slipped on the steps going up to the stage."

"Did he break anything?"

"Yes, his 'cello."

The circle of players were examining the instrumental victim. One of them, who had once studied medicine, was reeling off clinical diagnosis.

"Hmm, abrasions, contusions, compound fractures."

Another instrumental accident resulted in lastingly benefits. A very fine violin had been run over by a truck. Although it was declared irreparably damaged, or over-expensive to repair, the owner was too sentimentally attached to discard it. On his death it was acquired by a Boston Symphony musician, who set himself the challenge of restoring the instrument to playing condition. Actually he succeeded, and in the doing learned so much that subsequently he was able to build instruments from the raw materials.

During a Pop concert a busy percussion man reached for a whistle needed for an excitingly effect, but it rolled out of reach just before it was to be sounded. Responding to the dismayed look of the player, Arthur Fiedler, while still-waving the baton in his right hand, thrust two fingers of his left hand between his lips and blew an electrifying whistle.

Speaking again of the Pops, a pop gun with a captive cork misbehaved one time. The cork blew away from its mooring and lightly tapped a listener in the balcony.

In early concert life in Boston, there was an accidental silence of comical origin. In those days it was possible for a musician to leave one engagement in favor of one with a higher fee, provided he sent in a substitute. It seems that a trombonist in such a situation begged a friend to be his sub.

"But you know I don't play trombone," was the protest.

"Listen," was the rejoinder. "You simply follow the conductor, imitate the man next to you, look as if you were blowing, and don't make any sound. I'l pay you well."

At the concert the conductor gave the cue for the trombones, and no sound whatsoever came from two of them. Two pantomiming substitutes were seated side by side.

There was international acclaim as a result of an accident in Koussevitzky's time. When Finland was much in the news, a famous male chorus was to take part with the Boston Symphony in the first United States performance of a work by Sibelius for male chorus and orchestra. Shortly before a general rehearsal, it was discovered that some of the orchestral parts had strayed in transit from Sibelius' publisher in Berlin.

Transmission of photographs by an electronic process had recently been introduced. In an effort to avoid cancellation of the performance, the publishing house was sent a cable to try this method with the missing music. Photographs of the parts, in the form of four small pages to each photograph, were transmitted from Berlin to London, from there to New York, and rushed by courier to Boston. The musical notation was appallingly blurred.

During a despondent study of the situation Joseph Mann, the expert music copyist of the Orchestra, declared his belief that he could reconstruct the notation in legible form in time for the rehearsal. He and a colleague, working all night with magnifying glasses, and aided further by their knowledge of harmony and orchestration, were able to place the music on the players' "desks" before the conductor's arrival.

As Koussevitzky, looking dejected, was about to announce cancellation of the performance, he was told that the music was ready to play and informed of the remarkable story behind it. There being still no conductor's score, Koussevitzky placed before him a version for chorus and piano. Then, asking his musicians where each section of the Orchestra was involved, he made notes on it, with which he was able to rehearse and perform the interesting composition, "The Origin of Fire," in full orchestral dress. The story of this triumph over adverse conditions, when cabled to Finland, resulted in excited praises of "those Americans."

245

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

APR 15 1959

MUSIC LAST NIGHT

Hub Symphony Ends Concert Season Here

By RUTH TRIPP

The Boston Symphony Orchestra, conducted by Charles Munch, presented an unusually beautiful concert last evening at Veterans Memorial Auditorium. Rudolf Serkin, pianist, was the soloist in the Brahms Concerto No. 2. The program, the final one of this season, was the 350th by the orchestra in Providence. It also marked the close of Dr. Munch's 10th year with the orchestra here.

The concert opened with Faure's Suite, "Pelleas et Melisande," (from the incidental music to Maeterlinck's Tragedy) Op. 80 and also included Honneger's Symphony No. 4, "Deliciae Basilienses."

There could not have been a more exciting program and its chief characteristic was its power to increase one's amazement progressively as it unfolded one extraordinary effect after another. The delicacy and perfection of the Prelude to the Faure Suite set the mood. The spinning song was exquisitely played and the subtlety of the changes of tone color were superbly managed. There was a quality about the final movement, portraying the death of Melisande, which was deeply moving. Its sadness was tempered with a mature sense of resignation which was almost overpowering.

The Honneger Symphony had many rewarding moments. Its fragmentary structure is made of durable fiber and the skill of the writing was shown with great variety in all sections of the orchestra. Virtuosity of the highest order was displayed here and the absolute control of dynamics was wonderful to hear. There is an affinity between these two French works even though 50 years intervened between their writing. The quality of making impressive effects with the least possible display is one which can best be demonstrated by an artist who is at heart devoted to French music. Charles Munch is at the top of the list in this field and certainly there could not have been a more beautiful reading of either the Faure or the Honneger scores than we heard.

The Brahms Concerto was a superb exhibition of innate musicianship on the part of Rudolf Serkin in his remarkable solo performance and on the part of Dr. Munch in guiding his expert musicians as they complemented the soloist. Serkin is an exciting performer to watch. He throws himself into the music and it lives and breathes, as he plays it. Rhythm could be thought to be the outstanding quality of his playing until you begin to recall his tone color as it changed from that with the strength of steel to a texture as soft as velvet. Complete relaxation was the secret of his gentle tones yet with the speed of light, he could change to a solid forte.

Accent, one [illegible] the qualities of the rhythmic pulse, played a major part in the delineation of this magnificent score both in the orchestra and piano. The

high point for me, in this work, is always the beautiful cello melody at the start of the Andante movement. It was superbly presented. Mr. Serkin measured up to every demand made by the composer and when the final notes were played, the overwhelming effect was a fresh realization of the power of this Brahms score.

Soloist and conductor were given an ovation and the audience seemed reluctant to have the season finished.

Herald News
PROVIDENCE, R. I.
Weekly
Circ. 59,000
APR 10 1959

Boston Symphony To End Season on April 14

Music of fascinating contrasts, and a distinguished piano soloist, Rudolf Serkin, will be presented by Dr. Charles Munch at the Boston Symphony Orchestra's final concert of the season, on Tuesday at 8:15 in the Veteran's Memorial Auditorium in Providence.

The program will open with Gabriel Faure's delicately expressive Suite from Incidental Music to Maeterlinck's Tragedy," Pelleas et Melisande."

Next will be heard the Fourth Symphony of Honegger, who once startled the world with his tone poem, "Pacific 2-3-1," inspired by an American locomotive. But in quite another mood is the pleasantly breezy Fourth Symphony, which will be heard in its first local performance by the Boston musicians. It was inspired by Honegger's fond memories of his native Switzerland.

For concluding distinction of the concert, Rudolf Serkin will join Dr. Munch and the orchestra as soloist in the noble Second Piano Concerto of Brahms.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

APR 15 1959

Boston Symphony To End April 25; Munch's 10th Year

The pair of Boston Symphony Orchestra concerts April 24 at 2:15 and April 25 at 8:30 will close the Orchestra's 78th season.

The program will be devoted to a performance of the Berlioz Requiem, conducted by Charles Munch. The orchestra will be assisted by Leopold Simoneau, tenor, and the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, and during several numbers will be augmented by four brass choirs stationed in the first and second balconies of Symphony Hall.

The Berlioz Requiem will be rehearsed at the final open rehearsal of the season April 23 at 7:30 p.m.

Charles Munch will conduct the final concert in the Tuesday evening series on April 21 at [illegible]. His program will include: Faure's Suite from the Incidental Music to "Pelleas et Melisande," Honegger's Symphony No. 4, and Richard Strauss' Symphonia Domestica.

With the concert of Saturday evening, April 25, Charles Munch will complete ten years of concerts in Symphony Hall as Music Director of the Boston Symphony Orchestra, a tenure longer than any previous uninterrupted term except that of Serge Koussevitzky.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

APR 12 1959

AMUSEMENTS and the ARTS

Rudolf Serkin

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The program will open with Gabriel Faure's delicately expressive Suite from Incidental Music to Maeterlinck's Tragedy, "Pelleas et Melisande." Quite different from Debussy's opera on the same subject, this suite is equally compelling.

Next will be heard the Fourth Symphony of Honegger, who once startled the world with his tone poem, "Pacific 2-3-1," inspired by an American locomotive. Sh[illegible] after Koussevitsky [illegible]ted it for the first tim[illegible] America on his first [illegible]oston Symphony program, Oct. 10, 1924, he brought it to Providence. In gay spirits, Honegger, clad in overalls, rode from Boston in the cab of a locomotive to hear the first Providence performance of his rumbling, snorting tone poem. But in quite another mood is the pleasantly breezy Fourth Symphony, which will be heard in its first local performance by the Boston musicians. It was inspired by Honeggers' fond memories of his native Switzerland, including quotations from the characteristic songs of his old home, Basel. Hence his Latin sub-title, meaning "Delights of Basel."

For concluding distinction of the concert, Rudolf Serkin will join Dr. Munch and the orchestra as soloist in the noble Second Piano Concerto of Brahms.

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

APR 5 - 1959

Trade War in Your Garage

Soviet Challenge Coming to Boston

By WAYNE HANLEY

The Russian who hopes to carry the Soviet trade war right into your garage will be in Boston April 16 with the Red challenge.

N. N. Smeliakov, new Soviet trade chief in America, has boasted that he will boost Russian sales in the United States from the $4½ million of last year "to $450 million within 10 years."

★ ★ ★

New Englanders will ask him how he intends doing it when he appears here for the New England World Trade Week

(Continued on Page Fifteen)

ever assigned to ...

NEW ASPECT

"American industrialists are anxious to learn how this man intends beating us at our own game in our own backyard," Julian M. Sobin, general chairman of the conference said. "Among the 2500 who have made reservations for the conference practically every one has asked for tickets to the session with Smeliakov."

many, translations ... their languages will be part of many sessions. There will be large Latin American groups, too. Particularly for the Pan American Day luncheon April 14 where Ambassador Walter Muller of Chile will speak. The luncheon will be sponsored jointly with the Pan American Society of New England.

Theme of the conference which attracted the highest ranking Soviet business leader in the U. S. is "How Can American Business Meet the Soviet Economic Challenge?"

LONG-SHOT GAMBLE

A long-shot gamble with a 4-cent stamp brought Smeliakov's appearance at the conference.

"We noted that this new Russian leader was rather outspoken," John T. Galvin, managing director of the World Trade Center said. "So Ernest Henderson (Center president) wrote him an ordinary letter asking him to appear. To our surprise, he sent back a reply that he would be willing to attend and speak."

The Russian threat to American overseas commerce will receive thorough inspection at the conference. Among experts who will speak at a luncheon Thursday noon will be Prof. Harold J. Berman of Harvard Law School, an internationally recognized authority on legal aspects of trade between Communist and non-Communist countries; Dr. Franklin Holzman of the University of Washington, an authority on Soviet foreign trade practices, and Dr. Seymour Melman of Columbia University, an expert on Soviet industry.

Lt. Gen. James M. Gavin (ret.) executive vice-president of Arthur D. Little, Inc., and former chief of Army research and development, will preside at the panel discussion. Erwin D. Canham, editor of the Christian Science Monitor and president of the U. S. Chamber of Commerce, will be moderator.

CHEMICAL IMPORTER

Sobin, who makes two or more trips abroad each year as vice president of Irving M. Sobin Chemical Co. one of the nation's larger raw chemical importers, said:

"I'm tired of having European businessmen ask me how I can expect to represent them from 'a provincial city out of the main stream of commerce.'

"One of the things we hope to do is show the more than 200 foreign businessmen at the conference just what kind of place Boston is."

To do this, the conference will have a cultural day April 15. It will start at 9:45 a.m. with Edward Weeks, editor of the Atlantic Monthly, explaining New England letters, and move into final phase at 8:30 p.m. in Symphony Hall with Dr. Charles Munch conducting the Boston Symphony in an international concert. Between these hours, foreign guests will be at Faneuil Hall to hear New England leaders in science, education, medicine and finance draw a picture of the region. Mayor Hynes and Gov. Furcolo will give a luncheon for them.

BRITISH AUTHOR

Barbara Ward, British author whose "Five Ideas that Changed the World" is a current best-seller, will speak on the Soviet economic challenge at the Faneuil Hall luncheon.

After a bus tour that will include visits to M.I.T., Harvard and new industries along Rte. 128, the foreign guests will visit the Museum of Fine Arts for a cocktail party and to see the work of Winslow Homer, famed New England painter.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

APR 5 - 1959

B.S.O. Concert Apr. 15 For World Trade Wk.

The Boston Symphony Orchestra will present a special concert in honor of World Trade Week at Symphony Hall on April 15 at 8:30 p.m. Charles Munch the Orchestra's Music Director will conduct. The program wil include: Mozart's Symphony No. 35 ("Haffner"), Debussy's "La Mer," and Brahms' Symphony No. 2.

Inetrnational guests and World Trade Week conferees will attend the concert following an official reception at the Museum of Fine Arts. A number of seats are also available to the general public and tickets for the special concert are on sale at the Symphony Hall Box Office.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

APR 5 - 1959

Concert Set

Special to The Standard-Times

BOSTON, April 4—The Boston Symphony Orchestra will present a special international concert at 8:30 p. m. April 15, in conjunction with the World Trade Week Conference slated in Boston the week of April 12-19. Dr. Charles Munch, symphony conductor, has chosen a program to honor the representatives of 78 foreign countries who will attend the conference. Concert will be given in Symphony Hall and is open to the public.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

APR 2 1959

SPECIAL BILL AT SYMPHONY

The Boston Symphony Orchestra will present a special concert in honor of World Trade Week at Symphony Hall on April 15 at 8:30 p. m. Charles Munch will conduct. The program will include: Mozart's Symphony No. 35 ("Haffner"), Debussy's "La Mer," and Brahms' Symphony No. 2.

International guests and World Trade Week conferees will attend the concert following an official reception at the Museum of Fine Arts. A number of seats are also available to the general public. Tickets are on sale at Symphony Hall.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

APR 14 1959

SPECIAL CONCERT

The Boston Symphony Orchestra will present a special concert in honor of World Trade Week at Symphony Hall tomorrow at 8:30 p.m.

Charles Munch will conduct, and the program will include Mozart's Symphony No. 35 ("Haffner"), Debussy's "La Mer" and Brahms' Symphony No. 2.

A number of seats are available at the box office for the general public.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

APR 5 - 1959

World Trade Week Concert

The Boston Symphony Orchestra will present a special concert in honor of world trade week at Symphony Hall Apr. 15 at 8:30 p.m. Charles Munch, the orchestra's music director, will conduct and the program will include Mozart's Symphony No .35 ("Haffner"), Debussy's "La Mer," and Brahms' Symphony No. 2.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4300

Hellenic Chronicle
BOSTON, Mass.
Weekly Independent
Circ. 16,827

APR 2 1959

047

World Trade Program Set In Boston

NE World Trade Week will be observed here later this month, with a program described as a radical and unique departure from traditional business conventions.

Handling the overall planning is Julian H. Sobin, and more than 1,000 businessmen, New Englanders and outsiders, including several hundred visitors from 75 foreign countries will be attending, with the Sheraton-Plaza Hotel as headquarters.

NE Indoctrination

What makes this program unique is the indoctrination guests will receive on New England and New Englanders. Reception will be at Museum of Fine Arts, with students in costumes native to their lands, serving refreshments, April 15. That evening Dr. Charles Munch will conduct a special concert at Symphony Hall.

The next day, N. N. Smeliakov, former first secretary of the Communist Party in Goky Province and now Amtorg Trading Corp. president, will face a panel of editors, and on hand will be Erwin D. Canham, US Chamber of Commerce president and Christian Science Monitor editor; Rudolph F. Bannow, NAM president, and Dr. Alfred C. Neal, president of the Committee for Economic

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

APR 14 1959

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The program launches a series of events and conferences continuing through Saturday under sponsorship of the New England Export Club and the World Trade Center of New England. Theme of the week-long conference is "How Can American Business Meet the Soviet Economic Challenge?"

Tomorrow—International Day—Barbara Ward, famed British economist, will speak at a luncheon and reception in Faneuil Hall, given jointly by Gov. Furcolo and Mayor Hynes. Earlier, a distinguished group of civic leaders headed by Edward Weeks, editor of The Atlantic Monthly, will welcome visitors from many nations at a briefing session in Faneuil Hall.

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Dr. Alfred C. Neal, president of the Committee for Economic Development, will deliver a keynote address on Thursday—World Trade Day—at 9:30 a.m. in the Sheraton-Plaza. The day will be devoted to an exhaustive program of panel discussions.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

APR 13 1959

Visiting And Trading

BUSINESS men from Boston and all of New England have a rare opportunity this week to improve their own lot and, at the same time, take Russia down a peg or two.

SOBIN

World Trade Week, which opened today, bringing here some 200 government, industrial and commercial specialists from 60 foreign countries, definitely offers a chance to get two birds with one stone.

By expanding their own export or import activities, our business firms can help offset the threat of Soviet economic domination.

That is a major objective of the World Trade Week program.

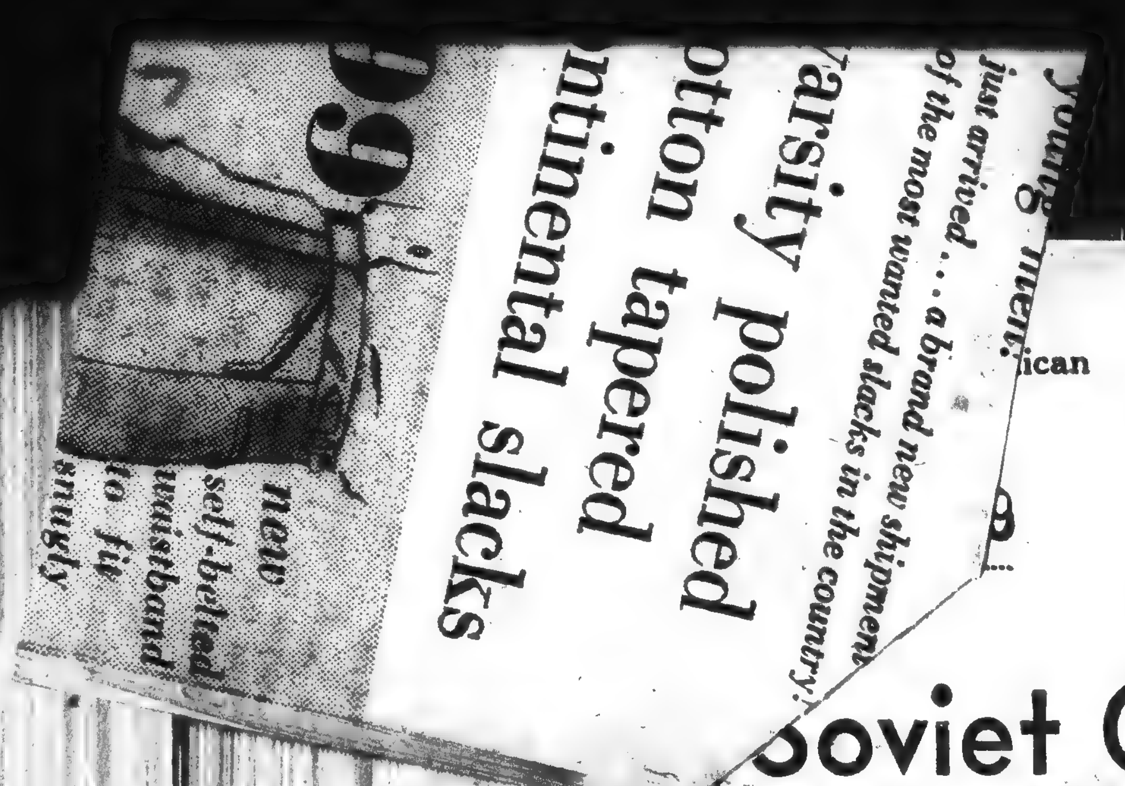
And to further it a committee of 87 executives, under chairman Julian M. Sobin, has done its utmost to show Boston at its best to the international visitors.

Our guests will see Massachusetts Institute of Technology and Harvard, Faneuil Hall and other historic shrines.

They'll attend a Boston Symphony concert and be feted at the Museum of Fine Arts.

They'll visit the industrial wonderland along Route 128 and hear speeches and discussions by our best business brains.

The World Trade Week committee is doing a fine job selling New England. Let's hope individuals are as successful selling their own wares.


young men!
just arrived . . . a brand new shipment of the most wanted slacks in the country!
Varsity polished
cotton tapered
continental slacks
new self-belted waistband to fit snugly
9

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Soviet Challenge Coming to Boston

(Continued from First Page)

Conference sponsored by the World Trade Center in New England Export Club.

Smeliakov gave a hint recently when he asked "Who wouldn't buy a Russian automobile at 50 per cent cheaper than any other make?"

More than 200 foreign businessmen from [illegible] nations will be in the Sheraton Plaza ballroom to hear this Red leader in the cold war of world trade. The president of Amtorg Trading Corp., Smeliakov is a former provincial first secretary of the Communist Party and the highest ranking party functionary ever assigned to U. S. commerce.

NEW ASPECT

"American industrialists are anxious to learn how this man intends beating us at our own game in our own backyard," Julian M. Sobin, general chairman of the conference said. "Among the 2500 who have made reservations for the conference practically every one has asked for tickets to the session with Smeliakov."

The World Trade Conference will have a new international aspect this year that requires the United Nations style of simultaneous translations to carry the speakers' messages to the varied language groups. Smeliakov, for instance, will speak in Russian.

Because of the large delegations from both France and West Germany, translations into their languages will be part of many sessions. There will be large Latin American groups, too. Particularly for the Pan American Day luncheon April 14 where Ambassador Walter Muller of Chile will speak. The luncheon will be sponsored jointly with the Pan American Society of New England.

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[illegible] 2078, Boston 6 • Richmond 2-4300

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

APR 5 - 1959

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SOBIN

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By expanding their own export or import activities, our business firms can help offset the threat of Soviet economic domination.

That is a major objective of the World Trade Week program.

And to further it a committee of 87 executives, under chairman Julian M. Sobin, has done its utmost to show Boston at its best to the international visitors.

Our guests will see Massachusetts Institute of Technology and Harvard, Faneuil Hall and other historic shrines.

They'll attend a Boston Symphony concert and be feted at the Museum of Fine Arts.

They'll visit the industrial wonderland along Route 128 and hear speeches and discussions by our best business brains.

The World Trade Week committee is doing a fine job selling New England. Let's hope individuals are as successful selling their own wares.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

APR 2 1959

SPECIAL BILL AT SYMPHONY

The Boston Symphony Orchestra will present a special concert in honor of World Trade Week at Symphony Hall on April 15 at 8:30 p. m. Charles Munch will conduct. The program will include: Mozart's Symphony No. 35 ("Haffner"), Debussy's "La Mer," and Brahms' Symphony No. 2.

International guests and World Trade Week conferees will attend the concert following an official reception at the Museum of Fine Arts. A number of seats are also available to the general public. Tickets are on sale at Symphony Hall.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

APR 5 - 1959

World Trade Week Concert

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
APR 14 1959

Chilean Cites Urgency of Sound Inter-American Trade

By Robert P. Koehler
Business and Financial Writer of The Christian Science Monitor

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He spoke at a luncheon at the Sheraton Plaza today sponsored by the Pan American Society of New England in observance of Pan American Day and Week.

Earlier the Ambassador was feted at a breakfast at the Sheraton Plaza by Mayor Hynes.

Señor Müller's luncheon remarks focused on the particular economic problems of the Western Hemisphere from the Rio Grande south to Cape Horn. He emphasized the consequence of fluctuating market prices for basic products on the economic stability of exporting countries. Many of his observations came from his extensive background as a prominent businessman and as a member of his country's diplomatic corps.

Señor Müller is former president of a major utility in his country's capital, the Santiago Gas Company. He has held directorships in the Central Bank of Chile, the Chilean Telephone Company, Radio Corporation of Chile, the Copper Commission, and the National Mining Society.

During 1951 and 1952, Señor Müller served as economic counselor of the Chilean Embassy in Washington. He also has served with the United Nations and on special committees dealing with problems in basic commodities production.

World Trade Week—cosponsored by the World Trade Center and the New England Export Club—was launched at a luncheon by the Consular Corps of Boston yesterday at the Harvard Club.

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Three Boston businessmen who had active roles in preparing for World Trade Week were honored: Julian M. Sobin, general chairman of the week and vice-president of the Irving M. Sobin Chemical Company; and the week's vice-chairmen — Patrick Fitzpatrick, Boston insurance executive, and Bergen B. Rapalyea, district sales manager for the Pan American Airways System.

In addition to Señor Müller's observance of Pan American Day, today looms large in the week's planning. Business, trade, and government officials from nearly 50 countries are converging on Boston to take part in International Day activities tomorrow.

Activities will start at 9:45 a.m. in Faneuil Hall. In a two-hour briefing session, overseas guests will meet distinguished men and women of New England in a program under the chairmanship of Edward Weeks, editor of the Atlantic Monthly.

State-City Luncheon

Speakers at this session will be Charles F. Adams, Jr., president, Raytheon Manufacturing Company; Dr. Bernice Brown Cronkhite, vice-president, Radcliffe College, and dean, Radcliffe Graduate School; Dr. Robert A. Wilkins, past president, American Heart Association; Dr. Cyril C. Herrmann, vice-president, Arthur D. Little, Inc.; Benjamin F. Stacey, vice-president, First National Bank of Boston; and Arthur M. Schlesinger, Jr., professor, Harvard University, Political Historian and Pulitzer Prize winner.

At 12 noon, overseas guests have been invited by Governor Furcolo and Mayor Hynes to an official state-city luncheon in Faneuil Hall's Armory Room. Barbara Ward (Lady Jackson), author and former editor of the London Economist, will be the principal speaker at this function and will discuss "Now the Challenge of an Economic Sputnik."

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In the evening, there will be a special International Concert at Symphony Hall, with Dr. Charles Munch conducting. The concert is open to the public. Tickets are on sale at the World Trade Center, 470 Atlantic Avenue, Boston 10, and at the Symphony Hall box office.

April 16 has been denominated World Trade Day. Starting at 9:45 a.m. at the Sheraton Plaza, addresses and discussions will investigate the practical and political aspects of doing business overseas.

Lyman W. Fisher, Staff Photographer

Chilean Ambassador Walter Müller and Mrs. Müller

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
APR 15 1959

Boeing's Research Edges Into Hub Area

By Albert D. Hughes
Staff Writer of The Christian Science Monitor

Boston

In a move, presaging perhaps even larger entrance into Greater Boston business, the Boeing Airplane Company of Seattle has engaged engineering and research space on Route 128 in Waltham, beginning May 1.

According to R. M. Bradley & Co., Inc., of Boston, which negotiated the lease, the major Seattle aircraft manufacturing firm has signed a two-year contract for 3,600 square feet of engineering and research space in the plant of Boston Manufacturers Mutual Insurance and Mutual Boiler & Machinery Insurance Company of Waltham on a so-called "incubator" basis.

This statement indicates that if the Boeing venture grows, the company may lease even more space.

R. M. Bradley pointed out that if the Seattle company needs more space, it can have an area of its own. The location, in the Hobbs Brook Park development, contains 80 acres of available commercial land.

Boeing also has leased space at Bedford Airport, according to the Bradley firm.

It was pointed out that Boeing wishes to devote more time to, and promote closer liaison with, the Air Systems Integration Division (ADSID). This recently established management agency of the United States Air Force, which coordinates air-defense planning, programming, and implementation in accordance with Air Force responsibilities, is located at Hanscom Field, Bedford, Mass.

Boeing also has several installations in the New England area of its long-range Bomarc missiles. It is believed that these installations, and the ADSID liaison, were instrumental in the move into Boston.

Meanwhile, more than 150 foreign trade representatives, government officials, and overseas business executives attended the New England World Trade Week Conference which began on April 13.

Purpose of the visits was to provide "exposure" to New England, to economic and cultural advantages which this region possesses to a marked degree, according to Julian M. Sobin, general chairman of the conference.

"We hope that what they see and learn here will pay dividends in the years ahead in bolstering our economy and will interest a greater number of businessmen from all parts of the world to do business with us," Mr. Sobin, a Boston business official said.

Edward Weeks, editor of the Atlantic, was chairman of the initial session April 15. Among speakers were Charles F. Adams, president of Raytheon Manufacturing Company; Dr. Cyril C. Herrmann, vice-president of Arthur D. Little, Inc.; and Prof. Arthur M. Schlesinger, Jr., historian, of Harvard University.

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Hellenic Chronicle
BOSTON, Mass.
Weekly Independent
Circ. 16,827
047

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The program will continue for a week, with special events and conferences, sponsored by the World Trade Center and the NE Export Club.

The Wednesday luncheon was followed by a reception and cocktail party at the Museum of Fine Arts, and Dr. Charles Munch conducted the Boston Symphony Orchestra at a concert at Symphony Hall that night.

In colorful Hellenic costumes, acting as junior hostesses at the reception held at the Museum of Fine Arts for the guests of the World Trade Fair Conference were Barbara Sophios of Medford and Maria Booras of Belmont. They served in the similar capacity at the special International Concert that evening, given in honor of the guests from 60 nations attending the conference.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729
APR 14 1959

Trade Fair Wives Trade Hospitality

By Carolyn F. Hummel
Staff Writer of The Christian Science Monitor

While delegates to New England's annual World Trade Week Conference in Boston are exchanging views about business some of their wives are exchanging offers of hospitality.

One of the first wives from out of town to be entertained was Mrs. Walter Müller, wife of the Chilean Ambassador to the United States.

Leaving Washington in snow, the Müllers arrived in Boston yesterday in time to visit on their way to the Frank Shattucks's home in Brookline, where they are staying.

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Garden Club Established

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Along with the beautiful gardens—"which I miss at the embassy in Washington"—Mrs. Müller lauded the Chilean skiing. "We have wonderful skiing," she continued. And besides the usual sports of fishing, tennis, and golf, interest in the arts is growing.

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Hellenic Chronicle
BOSTON, Mass.
Weekly Independent
Circ. 16,827

647

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298

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

MAR 25 1959

Hub To Be 'World Trade Week' Center

Businessmen from all over the world will come to Boston April 14-17 to observe "World Trade Week."

More than 1,000 American businessmen will meet with 250 from free-world nations and the Soviet bloc.

General Chairman Julian Sobin said at the Boston World Trade Center yesterday that the meeting has three main objectives:

—To assess steps American businessmen must take to overcome the Soviet challenge for world economic leadership.

—To assist New England's efforts to regain a position of leadership in world trade.

—To stimulate rebirth of the Port of Boston.

"The whole nation and the whole world will be watching when we hit straight at the toughest problem facing us today—meeting the Soviet economic threat," Sobin said.

The official reception will be held Wednesday, April 15 in the Museum of Fine Arts. Following the reception, Dr. Charles Munch will conduct a special concert of the Boston Symphony Orchestra at Symphony Hall.

Foreign consuls participating in the "World Trade Week" plan to entertain visitors on the opening day at cocktail parties and dinners.

Heading the list of speakers will be leaders of three of the nation's most influential economic organizations: Erwin D. Canham, president of the U. S. Chamber of Commerce; Rudolph F. Bannow, president-elect of the National Association of Manufacturers; and Dr. Alfred C. Neal, president of the Committee of Economic Development.

Speaking on Russia's future role will be N. N. Smelyakov, president of Amtorg Trading Corp., the Soviet agency handling trade between Russia and the United States.

OTHER PANEL SPEAKERS

Among other speakers in the series of panel and general sessions scheduled for Thursday, April 16, at the Sheraton Plaza, will be Edward Weeks, editor of the Atlantic Monthly; Gov. Furcolo, Mayor Hynes, Benjamin F. Stacey, vice president of the First National Bank of Boston; Bernice Brown Cronkhite, vice president of Radcliffe College; Dr. Cyril C. Herman, vice president of Arthur D. Little Co., and Ernest Henderson, president of the World Trade Center.

Also, Maj. Gen. James M. Gavin, U.S.A. (Ret.); Robert R. Bowie, director of the Center for International Affairs, Havvard University; Barbara Ward, former editor of the London Economist; Jean Marcou, president of the Paris Chamber of Commerce, and Rodolphe Hottinger, president of France's chamber of commerce.

WORLD TRADE WEEK plans were announced at news conference yesterday by Julian M. Sobin, center, general chairman. Flanking him are members of the committee David H. Morrill, left, and Patrick Fitzpatrick.

Also the following foreign business and trade executives: Yves Glotin of Bordeaux; Guenther Fertsch-Roever of Frankfurt, Germany; R. R. Anderson of Victoria, Australia; Bernard Osterman of Koeln, Germany; Hans Ravenborg of Hamburg, Germany; Karl Heinz Trapp of Bochum, Germany; Col. C. C. Kambhu of Thailand, Ugo Morabito of Italy, Donal Scully of Ireland and Richard J. Cole of the Brazil Trade Bureau.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

MAR 25 1959

WORLD TRADE WEEK plans were announced at news conference yesterday by Julian M. Sobin, center, general chairman. Flanking him are members of the committee David H. Morrill, left, and Patrick Fitzpatrick.

1000 to Meet Here in April For 'World Trade Week'

The spotlight of international trade and politics will be focused on Boston next month when more than 1000 American businessmen meet with 250 from the Soviet bloc and 75 free-world nations to observe "World Trade Week," April 14-17.

Announcing details at a press conference at the Boston World Trade Center yesterday, General Chairman Julian Sobin outlined the three objectives of the meeting as follows:

STRATEGY THEME

1—To assess steps American business must take to overwhelm the Soviet challenge for world economic leadership;

2—To assist New England's vigorous efforts to regain a position of leadership in world trade;

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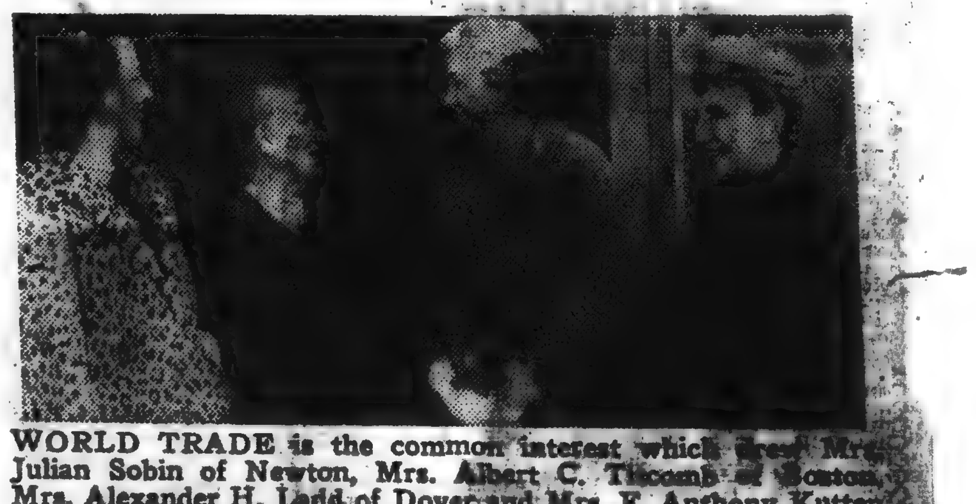
Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

MAR 25 1959



WORLD TRADE is the common interest which drew Mrs. Julian Sobin of Newton, Mrs. Albert C. Titcomb of Boston, Mrs. Alexander H. Ladd of Dover and Mrs. E. Anthony Kutten of Brookline together at the house of Mrs. Titcomb on [illegible] st. They made plans for a Boston Symphony concert Apr. 15 for delegates attending the World Trade Week Conference here.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAR 25 1959

Hub Waits World Trade Week

By Robert P. Koehler

Business and Financial Writer of The Christian Science Monitor

Boston

New England businessmen are rolling red carpets up new aisles to welcome several hundred distinguished visitors from foreign countries and more than a thousand guests from the United States to Boston for World Trade Week, April 13-17.

In a radical departure from traditional business meetings, the convention is opening with a reception at the Boston Museum of Fine Arts. Scheduled events even include a special concert performed by the Boston Symphony Orchestra under the baton of Dr. Charles Munch.

Women are invited to participate in all phases of the week's activities and many of the functions will be open to the general public on an admission basis. Tickets range from $2 to $30, and are available from the World Trade Center, 470 Atlantic Avenue, Boston 10.

Challenge Cited

When the week's activities focus on business on April 16, the whole nation, and perhaps the world, will be watching. Julian M. Sobin, general chairman of the week and vice-president of the Irving M. Sobin Chemical Company, points out that the conference theme is "hitting straight at the toughest problem facing us today: 'How Can American Business Meet the Soviet Economic Challenge!'"

N. N. Smeliakov, the highest-ranking functionary of the Soviet Union living in the United States, will be attending the conference. He will be interviewed by a panel of New England editors moderated by Nate White, business and financial editor of The Christian Science Monitor.

Mr. Smeliakov now is president of Amtorg Trading Corporation, the agency established to handle the increasing amount of Soviet - United States trade. Before leaving the Soviet Union he had served as First Secretary of the Communist Party in the highly industrialized Gorky Province and had been minister of the general machinery construction council besides heading up a large manufacturing plant.

Orientation Session Due

Top officials from three of the most influential private business organizations in the United States also will be present: Erwin D. Canham, president of the Chamber of Commerce of the United States and editor of The Christian Science Monitor; Rudolph F. Bannow, incoming president of the National Association of Manufacturers; and Dr. Alfred C. Neal, president of the Committee for Economic Development.

Overseas guests will be welcomed April 15 at Faneuil Hall. At an orientation session conducted by Edward Weeks, editor of the Atlantic, the visitors will meet many of New England's outstanding men and women of the arts and sciences.

Governor Furcolo and Mayor Hynes are co-hosting a luncheon in Faneuil Hall's Armory Room. Afterward, guests may take a special sight-seeing tour of new plants along Route 128, of Harvard University, and of the Massachusetts Institute of Technology.

Art and Music Included

New England business leaders and their wives will gather in the spacious tapestry gallery of the Museum of Fine Arts to welcome businessmen visiting the area from overseas. Museum officials are opening the Winslow Homer exhibition and two other galleries for the enjoyment of reception attendees. The reception will be at 4 p.m. on April 15.

For the special concert on the evening of April 15, Dr. Munch will conduct such popular works as Mozart's "Haffner" Symphony, Debussy's La Mer, and Brahms' Symphony No. 2.

On April 16 conferees will meet at the Sheraton - Plaza Hotel to discuss and hear discussed a wide range of topics on both the political and practical aspects of doing business overseas.

World Trade Center officials are arranging business appointments and plant tours for the overseas guests on April 16.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
APR 12 1959

Solomon To Conduct Symphony

The Boston Symphony's twenty-third pair of concerts, Friday afternoon at 2:15 and Saturday evening at 8:30, will be conducted by Izler Solomon.

Mr. Solomon will include on his program two works which have not previously been heard at these concerts: Paul Creston's Invocation and Dance; and the Philharmonic Concerto, Variations for Orchestra, by Paul Hindemith. He will close with Rachmaninoff's Second Symphony.

Solomon, who appears for the first time as guest conductor of the Boston Symphony Orchestra, has been conductor of the Indianapolis Symphony since 1956. He has conducted the Chicago Civic Orchestra, the Illinois Symphony and the Columbus Symphony. He was a guest conductor of the Israel Philharmonic in 1948 and 1949, and shared conducting duties with Serge Koussevitzky and Leonard Bernstein on that orchestra's nationwide tour in 1951. He was musical director of a Festival of Creative Arts at Brandeis University several years ago.

Today's concert at Symphony Hall at 3 p.m. will be the final concert in the Sunday afternoon series. Charles Munch will conduct Faure's Suite from the Incidental Music to "Pelleas et Melisande," Honegger's Symphony No. 4, "Deliciae Basilienses," and Brahms' Piano Concerto No. 2, Rudolf Serkin, soloist.

A special concert in honor of World Trade Week will be presented at Symphony Hall Wednesday evening at 8:30. The program, conducted by Dr. Munch, will include: Mozart's Symphony No. 35, "Haffner," Debussy's "La Mer," and Brahms' Symphony No. 2. The public is invited to attend.

Dr. Munch will conduct the final Friday afternoon and Saturday evening concerts of the season on Apr. 24-25. The program will be devoted to the Requiem of Hector Berlioz, with Leopold Simoneau as tenor soloist and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
JAN 15 1959

Izler Solomon has been invited by Charles Munch to conduct the Boston Symphony on April 17 and 18.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
APR 12 1959

Music Event

The Boston Symphony's 23rd pair of concerts on Friday faternoon at 2:15 and Saturday evening at 8:30 will be conducted by Izler Solomon, conductor of the Indianapolis Symphony. Mr. Solomon will include on his program two works which have not previously been heard at these concerts. Paul Creston's Invocation and Dance; and the Philharmonic Concerto, Variations for Orchestra, by Paul Hindemith. He will close the concert with Rachmaninoff's Second Symphony. Izler Solomon, who appears for the first time as guest conducter of the Boston Symphony Orchestra, has been permanent conductor of the Indianapolis Symphony since 1956. He was Musical Director of the Festival of Creative Arts at Brandeis University several years ago.

Today's concert at Symphony Hall at 3:00 will be the final concert in the Sunday afternoon series. Charles Munch, the orchestra's music director, will conduct the following program: Faure's Suite from the Incidental Music to "Pelleas et Melisande," Honegger's Symphony No. 4, "Deliciae Basilienses," and Brahms' Piano Concerto No. 2, Rudolf Serkin, soloist.

A special concert in honor of World Trade Week will be presented at Symphony Hall on Wednesday evening at 8:30. The program, conducted by Dr. Munch will include: Mozart's Symphony No. 35, "Haffner," Debussy's "La Mer," and Brahms' Symphony No. 2. The public is invited to attend this concert and tickets are available at the Symphony Hall Box Office.

Dr. Munch will conduct the final Friday afternoon and Saturday evening concerts of the season on April 24-25. The entire program will be devoted to the "Requiem" of Hector Berlioz with Leopold Simoneau as tenor soloist and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor.

INDIANAPOLIS, IND.
STAR
D. 208,562 S. 320,931
APR 9 1959

CONCERT HALL

Igor Gorin Is Heard In Fine Song Recital

By Corbin Patrick

IGOR GORIN, Ukranian-born (1909) baritone, gave a highly satisfying recital in the Murat last night to close the Community Concert Association's series for this season.

It was a revelation of exemplary singing in which both the voice and the intelligence played their parts, a performance that confirmed the good impression Gorin made in his appearance with the NBC Opera Company in "La Traviata" here last season.

Gorin has been a long time before the public. He was a screen and radio favorite two decades ago. But this durable baritone has avoided the pitfalls of easy popularity to emerge on the level of the fine artist in his prime.

His voice, used wisely, remains flexible, richly expressive, and resonant. His deft, sensitive interpretations illuminate the lyrical beauty of vocal masterpieces with a warm, mellow light.

THIS WAS especially apparent in his deeply moving projection of Richard Strauss's gem, "Standchen," which is among that composer's most graceful and poignant works. There was an entire group that bore witness to Strauss's gifts in the realm of song, although he seldom attained the heights of "Standchen." His tendency to accent the piano above the voice was moderated expertly by Willard Straight, Gorin's accompanist for the evening.

It was an exceptionally serious, well-chosen program all through. Gorin opened with a group of Italian old masters, Bottegari, Monteverdi and Vivaldi, tastefully rendered. He displayed his big operatic style in Giordano's aria, "Nemico della Patria," from "Andrea Chenier."

Unhackneyed songs by Rimsky-Kersakoff, Bogoroff, Villa-Lobos and Joaquin Nin followed the intermission; then a group of songs in English that included Klemm's "September Day," two selections from Olmstead's cycle, "Time," and arrangements of "The Jolly Carter", (English folk song) and "This Train" (spiritual."

While the house was not filled, those who came were amply rewarded.

Lucky Boston

NEWS CAME last night from Izler Solomon's New York representative, Lillian Libman, of the program he will present in making his debut with the Boston Symphony Orchestra in a pair of guest appearances April 17 and 18, Friday and Saturday of next week.

The audiences in Boston's Symphony Hall will hear Preston's "Invocation and Dance" and Hindemith's "Philharmonic Concerto and Variations for Orchestra," neither of which has been played there in this series (the Hindemith probably has been heard at nearby Harvard). Solomon also will offer the Rachmaninoff Symphony No. 2.

This will be Solomon's major activity before he resumes his summer post as musical director of the Aspen Festival in Colorado.

Music Notes

FABIEN SEVITZKY conducted a first performance of Rimsky - Korsakoff's opera, "Pskovitianka" ("Maid of Pskov") at the Teatro Massimo in Palermo, Italy, April 2. . . . THE JORDAN String Quartet will play in the Wabash College Chapel, Crawfordsville, at 8:45 p.m. tomorrow.

INDIANAPOLIS, IND.
STAR
D. 208,562 S. 320,931
APR 14 1959

IZLER SOLOMON, conductor of the Indianapolis Symphony Orchestra, and musical director of the Aspen Music Festival, will lead the Boston Symphony in two concerts Friday and Saturday, at Boston.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169
APR 11 1959

Solomon Will Conduct

The Boston Symphony's 23rd pair of concerts on next Friday at 2:15 p. m. and Saturday at 8:30 p. m. will be conducted by Izler Solomon, conductor of the Indianapolis Symphony.

Mr. Solomon will include on his program two works which have not previously been heard at these concerts: Paul Creston's Invocation and Dance; and the Philharmonic Concerto, Variations for Orchestra, by Paul Hindemith. He will close the concert with Rachmaninoff's Second Symphony.

Izler Solomon, who appears for the first time as guest conductor of the Boston Symphony Orchestra, has been permanent conductor of the Indianapolis Symphony since 1956. He has conducted the Chicago Civic Orchestra, the Illinois Symphony and the Columbus Symphony, was a guest conductor of the Israel Philharmonic in 1948 and 1949, and shared conducting duties with Serge Koussevitzky and Leonard Bernstein on the orchestra's nationwide tour in 1951.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
APR 16 1959

Solomon To Conduct Boston Symphony

Izler Solomon, conductor of the Indianapolis Symphony, will conduct the Boston Symphony Orchestra tomorrow afternoon at 2:15 and Saturday evening, April 18 at 8:30 p.m.

Two works which have not previously been heard at these concerts will be inclued in the program: Paul Creston's Invocation and Dance; and the Philharmonic Concerto, Variations for Orchestra, by Paul Hindemith.

Dr. Munch will conduct the final Friday afternoon and Saturday evening concerts of the season on April 24-25. The entire program will be devoted to the "Requiem" of Hector Berlioz with Leopold Simoneau as tenor soloist and the New England Conservatory Chorus, Lorna Cooke deVaron, Conductor.

England Conservatory Chorus,
Lorna Cooke deVaron, con-
ductor

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

APR 18 1959

Music by Rachmaninoff, Creston and Hindemith

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 23d program of the Friday-Saturday series. Izler Solomon as guest conductor presented Paul Creston's Invocation and Dance (first time at these concerts); Hindemith's Philharmonic Concerto, Variations for Orchestra (first time at these concerts), and the E minor Symphony, No. 2, by Rachmaninoff.

By CYRUS DURGIN

The first visit of Izler Solomon as guest conductor of the Boston Symphony Orchestra had been eagerly anticipated by this chronicler. Ever since I heard Solomon at a concert in New York's Town Hall, and later at a Brandeis Festival, I have admired this young American musician.

At Symphony Hall yesterday afternoon, we all had occasion to admire him, though some of us may also have reservations about aspects of the way he conducted Rachmaninoff's Second Symphony. The fact of primary importance is that Solomon, now conductor of the Indianapolis Symphony, is highly talented.

He is also highly skilled in the technique of conducting, and he is vastly dynamic. He is also without any sort of physical show; all of his gestural attention is directed toward practical performance. Just how warm he is as interpreter was not conclusively indicated yesterday. The works of Creston and Hindemith, new here, are calculated to arouse vigor rather than passion. As Solomon read the Rachmaninoff Symphony, once again it was vigor rather than emotional intensity which appeared to dominate.

The modern music Solomon set forth with what one may assume to be a fine clarity and a fierce rhythmic zest. Creston's double-sectioned work must be very difficult rhythmically, but all seemed to go successfully. This is loud and insistent music, rather condensed and unified in its show of instrumental colors.

Hindemith Fascinating

The set of variations which Hindemith terms Philharmonic Concerto, is Hindemith at his most intellectual and expert. The interplay and contrast of orchestral sections is fascinating, and one variation pits a solo violin against the rest of the orchestra in music of fast and restless figuration.

* * *

I suspect that the Philharmonic Concerto will wear well, but it is going to take some study and further hearings for me to get into it. One thing I am sure about: this is much more music of the head than of emotional expression. The observation is one neither of disappointment nor disparagement, for Hindemith is one of the finest—perhaps the greatest—among musical creative intellects of the time.

Perhaps Mr. Solomon misjudged the bright acoustics of Symphony Hall as he conducted Rachmaninoff's E minor Symphony, for it was mostly too loud. But more than that was involved, I think, because his pace often was slightly too fast for clear articulation of phrases and for what I call exact sculpturing of melodies.

This Symphony, indeed, is a very sculptural work, and it asks that sculptural details as well as massively designed melodies stand out in high relief against the orchestral background. Things were inclined to be somewhat flat in this sense; deep, growling bass lines often were too strong for the upper voices, and balance between instruments or sections of them were less sensitive than they should have been. If all this sounds carping, it must be emphasized that Boston Symphony standards are altitudinous.

Nonetheless, Solomon was cordially received, enthusiastically so after the Rachmaninoff number. Modestly, he shared applause with the Orchestra. Short, he stood on a stand which had been given extra height, and though he used scores before him, his right hand held no baton.

Next week Charles Munch will conclude the 78th season with Berlioz' Requiem. The New England Conservatory Chorus, prepared by Lorna Cooke de Varon, and tenor Leopold Simoneau, will assist.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

APR 23 1959

Izler Solomon

GUEST CONDUCTOR FOR BSO

By ALLAN SLY

Last Saturday's BSO program would have jolted the Bostonian for whom the wilderness began at Ponkapoag. The guest conductor, Izler Solomon, has carved out for himself a considerable career in that "wilderness," and to hear him in action is to sense its teeming vitality, its fast pace, its fearless decisiveness. He conducts without a baton and readily assumes command without cramping the orchestra's individuality. Under one of this season's other guest conductors the orchestra sounded frustrated, but last Saturday it sounded like itself, with elbow room enough, its many superb soloists sounding spontaneous, its varied ensembles at ease with themselves and each other. Moreover it was a "lucky" concert, unmarred by those pesky little mishaps that can occur when least expected. If this successful music making is typical of the America beyond Ponkapoag (and of course it is) Boston does well to open its doors to it.

Having survived the unexpected jolt, then, what remains (if anything) to bolster our assumed uniqueness, priority, or maturity in matters of culture? Could it be that our permanent conductors have traditionally been men of introspective or subjective character? Drawing from European experience they have seen too much, perhaps, to exude a native optimism, have known too fragmentized a world, have seen too many tides recede, have learned to take shelter from too many catastrophes.

Izler Solomon's music making by comparison is uncomplicated, direct and very much to the point. Saturday's concert was then at once electrifying and at the same time just a little bit disappointing. A whole season of such Saturday evenings would be undernourishing for Symphony Hall patrons.

But Mr. Solomon's guest appearance brought many transports. Paul Creston's new Invocation and Dance (one of many works commissioned by the Louisville Orchestra) was highly entertaining, brimming with facile inventiveness. An inclination to regard its material as banal was dismissed as the work progressed, and was supplanted with notions of ethnic dance, such as a New York composer must know better than we on the banks of the Charles.

Hindemith's Philharmonic Concerto (Berlin, 1932), another Boston "first," sounded almost American by its directness, its objectivity, its competent use of a large apparatus. But of course no American could have written it in 1932, nor could any today. Its ready assimilability in 1959 just demonstrates how universally Hindemith's music is known and approved, how his rugged, hearty strength has become woven into the activity of our times, how indeed the broad stream of progress today has been formed out of contributory currents ~~such as this~~. That Boston ~~has~~ had to wait 27 years to hear this work is cause for self-reproach. We must insist on hearing it again, soon and often.

Mr. Solomon's program then carried us back another 25 years to Dresden, where Rachmaninov's E Minor Symphony gathered up all it could of Romanticism in one comprehensive, elegiac, cosmopolitan, conservative chef d' oeuvre. Delving deeply into the dark gloom of its composer's Russian temperament, it concerns itself with Weltschmerz in terms that are universally understood. But when the sun shines, as it does eventually, the enigma of existence seems largely resolved. Last played here 15 years ago, it must have been another "first" for the BSO as now constituted, and Mr. Solomon applauded the orchestra from the podium uninhibitedly, even as the audience applauded both him and the players. It was magnificently performed and rounded out a very successful evening.

The Symphony culminates next week-end in Dr. Munch's presentation of the Berlioz Requiem, with the excellent chorus of the New England Conservatory.

INDIANAPOLIS, IND.
NEWS
D. 170,490

APR 18 1959

Solomon Nudges Staid Bostonians

By WALTER WHITWORTH

BOSTON, Mass.—The Boston Symphony Orchestra's Friday afternoon audience, an established group for many years, and a conservative group, too, lost some of its conservatism when Izler Solomon, the guest conductor this weekend, finished his program with Rachmaninov's Second Symphony in E Minor.

The applause was instant and prolonged enough for three "curtain calls." There were scattered cries of "bravo" to give evidence of further appreciation. The hardy, and perhaps hardened, concertgoers were apparently pleased.

They were less demonstrative during the first half of the program, which began with Creston's "Invocation and Dance," and continued with Hindemith's "Philharmonic Concerto," a set of variations for orchestra.

DOWAGERS UNRESPONSIVE

Doubtless, some of the listening dowagers (a word that has seemed singularly appropriate to us since our school days in Boston during World War I) were unresponsive to Creston's irreverent syncopations — an unseemly auntiness, it may be, for an audience reared, musically speaking, on Bach, Beethoven and Brahms.

The dowagers were also somewhat puzzled by Hindemith's angular phrases, emotional dryness and occasionally disturbing chords. The applause, at the moment, was temperate and polite.

Rachmaninov, then, was a drastic contrast, with his romantic warmth, his small-spaced melodies which move in half-steps and whole-steps, and his outgiving climaxes. Such music brought no puzzlement, asked for no intense concentration. It was music with which to relax, music for enjoyment, the listeners liked it.

ACOUSTICS UP TO PAR

The Boston Orchestra retains its beautiful tone quality and its high polish. Symphony Hall acoustics are what acoustics ought to be. The sounds that floated gently from the stage, or rushed dramatically, or came explosively, were sounds to enjoy.

Something, however, has happened to this once glorious body of players. There was [illegible] sloppiness, to our horror, and some laxness. The men are undoubtedly weary after a long, difficult season. None the less, music is their business. We were puzzled by the thought that these men took their business casually at the most unexpected times.

Solomon conducted Rachmaninov with the self-containment we like. There were warmth and glow, but not lushness. The Creston was pert and amusing. The many lines of the Hindemith were clean, and not difficult to follow, if one is not absolutely adamant against the style of the music.

It was, indeed, good to hear the music played by a top-ranking orchestra. But it should have been exciting, even with lesser symphonic literature.

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

APR 18 1959

Izler Solomon Conducting at Symphony

Creston, Hindemith Works Given Boston Premières

By Jules Wolffers

Izler Solomon mixed the new with the immediate past in his first appearance as guest conductor of the Boston Symphony Orchestra yesterday afternoon at Symphony Hall.

Of somewhat less than medium height, dark, intense, earnest, and serious, the conductor has been known in this area principally through his recordings, although he conducted the Brandeis Festival in the summer of 1955. Long known as a champion for contemporary music, he is at present the regular conductor of the Indianapolis Symphony Orchestra.

It was made obvious yesterday that he is an experienced, well-schooled, and resourceful leader and interpreter. If the performances did not particularly catch fire with the audience, this was due more to the challenging choice of the opening group and to the reminiscent feel of the final number than to any other factor.

* * *

Paul Creston's Invocation and Dance is one of the larger group of works commissioned through the Louisville Orchestra performance and recording project. It shows some complex and involved rhythm patterns, but the thematic material is far from inspired while the melodic lines remind one in turn of French impressionism and pseudo-Oriental salon music. Were it not for the fine use of the battery and some knowledgable instrumentation, the piece might be written off as banal and uninspired.

Perhaps one of the reasons that prompted Mr. Solomon to program the piece was that it had not previously been heard at these concerts. The performance itself was magnificently conducted and played to make the work sound better than it really is.

* * *

An important "first" at these concerts was the Hindemith Philharmonic Concerto, Variations for Orchestra, commissioned for the 50th anniversary of the Berlin Philharmonic in the ominous days of 1932. It is surprising that the work took 27 years to reach us, and we are greatly indebted to Mr. Solomon for making us aware of its excellence.

Again this was a first-class reading that gave a straightforward projection of a straightforward piece of musical composition. Like so much that Hindemith has done, there is a lucid, clean-cut, precise, and balanced feel through every part of the Concerto. It is tonal, well-scored, and varied in texture and color as well as in structure and form.

Mr. Solomon's platform manner is so unassuming and untheatrical that the impact of the music almost belied his careful and thoughtful appearance. He mixed the colors skillfully and ranged through a wide dynamic scale with discrimination and tact.

* * *

Alas, the Rachmaninov Symphony No. 2 in E minor, Op. 27, which once created such furore, is slowly fading in the distance of time. When first performed by our orchestra in October, 1910, it was repeated less than a month later, followed by performances in 1912, 1913, 1917, and 1923. Since that year it was heard only three times, the last occasion being in 1944.

Its melodies are lush, and there is warmth and feeling throughout the score, but the surface beauties are not enough to save a work which looked backward when it was written. Mr. Solomon's reading invested it with all the requisite romantic glow, and there were many in the audience who found the afternoon's finale an enriching experience.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

APR 18 1959

MUSIC

Symphony Concert

The 23rd program of the 78th season of the Boston Orchestra took place in Symphony Hall yesterday, Izler Solomon conducting. The program:
Invocation and Dance .... Creston
Philharmonic Concerto,
Variations for Orchestra .... Hindemith
Symphony No. 2 in E minor,
Op. 27 .... Rachmaninoff

By ROBERT TAYLOR

A short, dark, chunky man who stood atop a double tier of risers conducted the Boston Symphony Orchestra yesterday with eclat, dynamism and skill. Izler Solomon, a diminutive figure in terms of height, emerged by the end of the concert in the heroic artistic mould.

This was the first Boston appearance by Mr. Solomon, I believe, since his performance with the Israel Philharmonic in January of 1951. At that time he impressed me as an artist of considerable intensity and polish. It was difficult to assess his talents, however, because of the imperfect quality of his ensemble in that period: the orchestra's lack of balance, subtlety and, well, togetherness.

Given an instrument such as the Boston Symphony, his gift is more evident. His approach to the works in this unusual program was vigorous, flexible and exciting; he offered a romantic fullness of sound and taut, well-controlled lines so far as tempi and technique were concerned. One would like to hear more from him; he excels in the presentation of music of temperament, sweep and surge.

Yesterday's program enabled him to display his clear, clean and somewhat theatrical style in a striking bill of rarely-encountered music. The program was not wholly gratifying as so many adventurous enterprises are apt to be. The Creston was an echo chamber of several 20th century composers, pleasant enough, but so eclectic that is never acquired the slightest character of its own. The Hindemith variations exhibited engaging hints of the composer's future development, but struck me as essentially minor writing in which the artist is working out his idiom. The Rachmaninoff, which received a detailed yet spirited reading, suffered from its relationship to the great piano concertos.

Still, however, imperfect the aesthetic of these works, it was a delight to hear such unhackneyed programming. Both the Creston "Invocation and Dance" and the Hindemith "Philharmonic Variations" were first performances at the Symphony concerts. The Rachmaninoff Symphony No. 2 has not been heard since Mitropoulos conducted it in 1944.

And it was the Rachmaninoff that dominated the afternoon. Aspects of the other scores were admirable—the Strauss-like misterioso feeling of the Creston and the spare contrasts of the ingenious Hindemith variations, for instance—yet the new music was simply not executed on the ambitious scale of Rachmaninoff's tumultous romantic essay.

Time has faded much of the emotion of the Symphony in E Minor. To an age of anti-sentiment its Slavic outpourings no longer seem as impassioned. The magnificence of scale turns out to be overblown; its unabashed exaltation mere posturing. Moreover in the first and in the final movements the symphony seems designed as a dialogue between a missing piano and the orchestra. The repetition of the final coda to ever towering heights needs only the thunder and surge of a Van Cliburn; it is like an elaborate banquet at which the guest of honor refuses to appear.

But the work maintains a hardy resistance to all this. The melodic inspiration actually is as unfailing as ever, the darkling and romantic passion still has an enduring power, the lyricism of the symphony conveys immense vitality and directness. Sentimental it may be, a twilit romanticism derived from Tschaikowsky flickering over its pages; but the Symphony in E minor is informed by a genuine musical impulse that remains proof against time or fashion. The sincerity of its content communicates a musical statement that nobody but Rachmaninoff could have devised, and in Mr. Solomon's hands it acquired an animated, triumphant scope.

Next week will bring the 78th season of the Boston Symphony Orchestra to a close. Charles Munch will conduct Berlioz's "Grande Messe des Morts," with Leopold Simoneau as the tenor soloist, and Lorna Cooke de Varon conducting the New England Conservatory Chorus.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

APR 19 1959

Berlioz Requiem to End 78th Symphony Season

The final pair of Boston Symphony Orchestra concerts Friday afternoon at 2:15 and Saturday evening at 8:30 will close the orchestra's 78th season. The program will be devoted to the Berlioz Requiem, conducted by Charles Munch.

The orchestra will be assisted by Leopold Simoneau, tenor, and the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, and during several numbers will be augmented by four brass choirs stationed in the first and second balconies of Symphony Hall. The Berlioz Requiem will be rehearsed at the final Open Rehearsal of the season on Thursday evening, Apr. 23, at 7:30.

Charles Munch will conduct the final concert in the Tuesday evening series on Apr. 21, at 8:30. His program will include: Faure's Suite from the Incidental Music to "Pelleas et Melisande," Honegger's Symphony No. 4, and Richard Strauss' Symphonia Domestica.

With the concert of Saturday evening, Apr. 25, Charles Munch will complete 10 years of concerts in Symphony Hall as music director of the Boston Symphony Orchestra, a tenure longer than any previous uninterrupted term except that of Serge Koussevitzky.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

APR 19 1959

Munch Ends 10th Season As Boston Symphony Head

BOSTON — The final pair of Boston Symphony Orchestra concerts on Friday afternoon, the 24th, at 2.15, and Saturday evening, the 25th, at 8.30, will close the orchestra's 78th season. The program will be devoted to a performance of the Berlioz Requiem, conducted by Charles Munch.

The orchestra will be assisted by Leopold Simoneau, tenor, and the New England Conservatory Chorus, Lorna Cooke de Varon conductor, and during several numbers will be augmented by four brass choirs stationed in the first and second balconies of Symphony Hall. The Berlioz Requiem will be rehearsed at the final open rehearsal of the season on Thursday evening, at 7.30.

Munch's 10th Season

Charles Munch will conduct the final concert in the Tuesday evening series on the 21st at 8.30. His program will include: Faure's suite from the incidental music to "Pelleas et Melisande," Honegger's Symphony No. 4, and Richard Strauss' "Symphonia Domestica."

With the concert next Saturday evening, Dr. Munch will complete 10 years of concerts in Symphony Hall as music director of the Boston Symphony Orchestra, a tenure longer than any previous uninterrupted term except that of Serge Koussevitzky.

During the past decade the orchestra made its first European trip in the spring of 1952, a transcontinental tour in the following spring and a second tour of Europe in 1956, including concerts in Moscow, Leningrad and Prague. The public for the concerts is steadily increasing, with occasional broadcasts to Europe as well as regular broadcasts in various parts of the United States and a regular series of television programs. In addition, the orchestra has made a larger number of records for RCA Victor each year.

Dr. Munch has inaugurated a series of open rehearsals to permit a younger audience in the Boston area to hear the orchestra on an informal basis. The Berkshire Festival at Tanglewood draws thousands of music lovers from all over the country each summer and the Berkshire Music Center provides an opportunity for talented young musicians to live and work in music with a distinguished faculty under the direction of Dr. Munch.

For the 75th anniversary season in 1955-56, Dr. Munch invited a number of composers to compose works for the occasion. They include Copland's "Symphonic Ode" (Revised), Hanson's "Elegy," Milhaud's Symphony No. 6, Petrassi's fifth concerto for orchestra, Piston's Symphony No. 6 and Villa-Lobos' Symphony No. 11.

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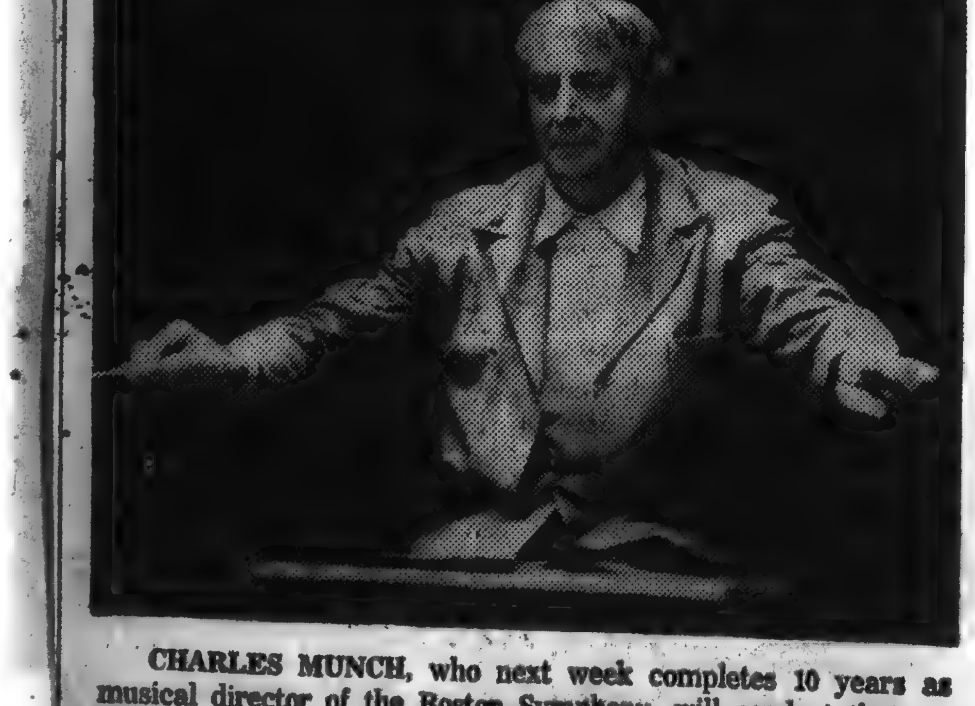
Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739
APR 19 1959



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HARTFORD, Conn.
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APR 19 1959

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The concert to be conducted here by Dr. Munch is one of five being presented in the Bushnell series by famous orchestras and directors. The others are: Lamoureux of Paris, Markevitch conducting; Philadelphia, Ormandy conducting; Cleveland, Szell conducting and Leon Fleisher pianist; New York Philharmonic, Bernstein conducting and playing a piano solo.

Many noteworthy events have marked the Munch decade in Boston. The orchestra made its first European tour in 1952, a transcontinental American tour in 1953 and a second European trip in 1956 when it included concerts in leading Iron Curtain cities. A program of television broadcasts has been started, and the orchestra has made radio broadcasts directly to Europe. Each year the ensemble has made a larger number of records.

Herald 4/19

Music Events This Week

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Tuesday

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

APR 19 1959

Boston Symphony Season Ending

Special to The Standard-Times

BOSTON, April 18—The final pair of Boston Symphony Orchestra concerts on Friday afternoon, April 24 at 2:15 and Saturday night, April 25 at 8:30 will close the orchestra's 78th season. The program will be devoted to a performance of the Berlioz "Requiem," conducted by Charles Munch. The orchestra will be assisted by Leopold Simoneau, tenor, and the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, and during several numbers will be augmented by four brass choirs stationed in the first and second balconies of Symphony Hall.

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

APR 19

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

APR 16 1959

78th Season

Boston Symphony To Close Season Next Week-end

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Charles Munch will conduct

Continued on Page Seven

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

APR 19 1959

Berlioz Requiem to End 78th Symphony Season

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

APR 19 1959

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Herald 4/19

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Tuesday

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

APR 19 1959

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

APR 19 1959

Munch Ends 10th Sea… As Boston Sympho…

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Munch's 10th Season

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

APR 19

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Continued from Page One

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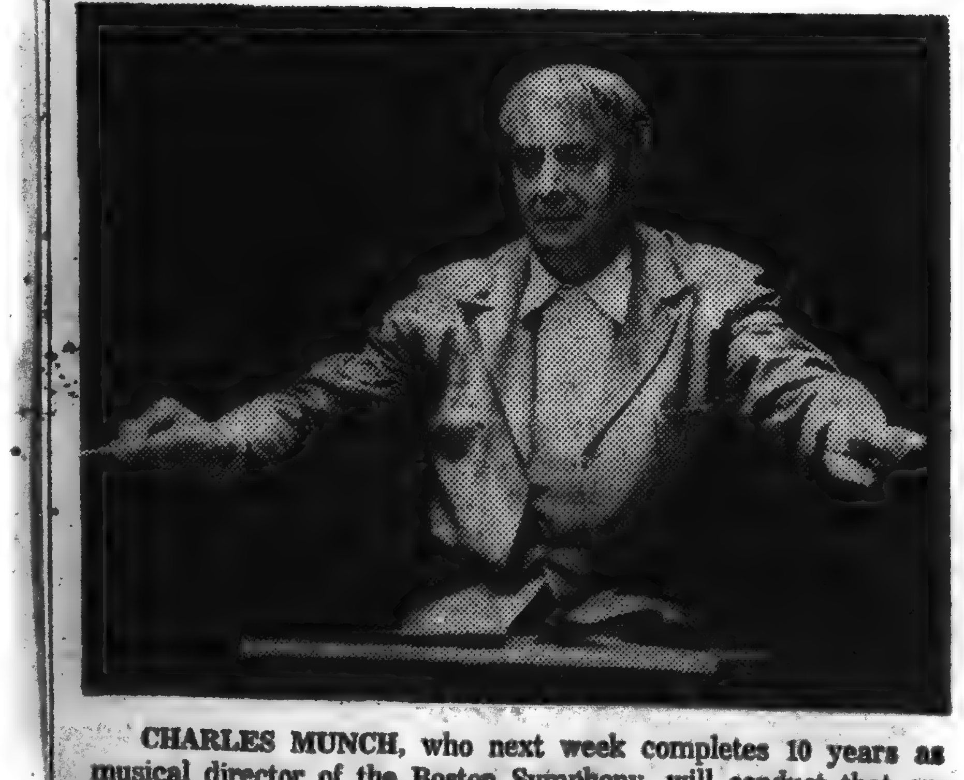
Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739

APR 19 1959



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Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

AP 1959

SEASON ENDS AT SYMPHONY

The final pair of Boston Symphony Orchestra concerts Friday afternoon, April 24, and Saturday evening, April 25, will close the Orchestra's 78th season. The program will be devoted to a performance of the Berlioz Requiem, conducted by Charles Munch. The Orchestra will be assisted by Leopold Simoneau, tenor, and the New England Conservatory Chorus, Lorna Cooke de Varon, Conductor, and during several numbers will be augmented by four brass choirs stationed in the first and second balconies of Symphony Hall. The Berlioz Requiem will be rehearsed at the final Open Rehearsal of the season on Thursday evening, April 23, at 7:30.

TROY, N.Y.
TIMES RECORD
D. 40,255

APR 22 1959

WFLY To Present Berlioz Requiem "Live" Saturday

One of the larger musical works in the classical repertoire—the Berlioz Requiem—will be performed by an enlarged Boston Symphony Orchestra on Saturday, and will be broadcast over WFLY from 8:30 to 10:30 p.m. direct from Symphony Hall in Boston. Performing with the orchestra, under the direction of Charles Munch, will be the New England Conservatory Chorus directed by Lorna Cooke de Varon, and Leopold Simoneau as tenor soloist. WQXR's Martin Bookspan will be the commentator.

The scheduling of this major work will mark the final WFLY broadcast of the 1958-59 Boston Symphony Orchestra concert season, as well as the completion of ten years of conducting for Dr. Munch as musical director of the Boston Symphony.

The Pilot
BOSTON, Mass.
Weekly Catholic
Circ. 87,000

MAY 2 1959

MUSIC

On Friday afternoon and Saturday evening, April 24 and 25, the Boston Symphony Orchestra, Charles Munch, Music Director, and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor, assisted by Leopold Simoneau, tenor, performed the Requiem ('Grande Messe des Morts') of Hector Berlioz.

Could Berlioz the near-agnostic possibly have written a more fervent, more reverent, more intensely communicative work than the Requiem if he had not lost the faith of his childhood?

This writer's critical faculties become so overwhelmed when faced with grandeur, the majestic simplicity, the manifest sincerity of the work that he can only express the gravest doubt of such a possibility. Whatever philosophical avenues this may open, the fact remains, long accepted, that here is one of the masterworks of art, which time does not dim nor repetition tarnish.

Having watched Dr. Munch the other night, for once completely confident in his chorus, feeling no need to overemphasize his directions to it, rejoicing in its beautifully blended tone, its clear sopranos free of wobble or excessive vibrato, its smooth altos (who with maturity will add more body to their tone), its fantastically silver-smooth tenor singing in a cruelly high Berliozian tessitura, its cello-like basses lacking only a bit more depth to give ultimate richness to the sound—having seen him wed his virtually peerless orchestra to such a chorus and bring to Berlioz the truly classical unity, harmony, proportion and contrast the work demands and deserves—it is difficult to think of another living conductor so eminently suited to re-create this unique tonal monument.

For the Requiem is truly monumental; colossal. No less magnificent in the soaring fervor of the Sanctus (where M. Simoneau's fresh yet rich voice lent rare shape to melodic lines already beautiful, and girls and strings at high, far harmonies reminded one of Wagner's near-plagiarism in Parsifal) than in the shattering power of the Tuba Mirum. This time, unfortunately, the four choirs of brass were in first and second balconies, front, rather than at the four corners of the hall—like the Trumpet in all four quarters of the globe. For those, like the writer, sitting well forward, the sense of being surrounded by golden sound may have prompted thoughts: if only sense so stimulated is so glorious, what must be all the senses far more richly fed, and the soul itself in contact with the Beatific Vision? Here, too, Berlioz is in the mainstream. The total effect of the Requiem, is that of heaven and hope, not hell and despair.

Paul St. George.

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10 May 1959

France-Amérique

BOSTON

Münch termine la saison brillamment

REMIS l'année dernière par suite de la maladie de M. Charles Münch, le Requiem (La Messe des Morts) de Berlioz a été donné aux deux derniers concerts de l'Orchestre Symphonique de Boston, avec le concours des choeurs du Conservatoire de la Nouvelle-Angleterre. Oeuvre monumentale et de la plus haute inspiration, elle a permis à M. Münch de donner véritablement toute sa mesure et de finir en véritable apothéose sa dixième saison avec "son" orchestre, car on peut dire qu'il a donné à l'orchestre une sonorité, un style qui ne sont qu'à lui et qui en font sans conteste un des meilleurs du monde ("one of the top best", comme écrit le critique du Sunday Globe, "pour le cas où on penserait que je n'insiste pas suffisamment sur cette qualité"!).

L'interprétation du Requiem était tellement superlative — après une préparation des plus minutieuses — qu'il aurait été dommage de ne pas la repasser à la postérité et nous nous réjouissons qu'un enregistrement en ait été fait (pour R.C.A.), qui a pris à l'orchestre et à son chef le meilleur de leurs journées de dimanche et lundi.

Notons que le Grand Prix du Disque a été de nouveau décerné, cette année, à Münch et à l'Orchestre de Boston pour leur "Roméo et Juliette", de Prokofieff.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

APR 25 1959

RALD, SATURDAY, APRIL 25, 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 24th concert of the 78th season—Hector Berlioz's "Grand Messe des Morts," Op. 5—yesterday afternoon in Symphony Hall. Leopold Simoneau, tenor, was the soloist. The New England Conservatory Chorus was conducted by Lorna Cooke de Varon, together with eight boys from the Glee Club of the Catholic Memorial High School.

By ROBERT TAYLOR

With the colossal structure of Berlioz' Requiem soaring amid dazzling thunderclaps of sound, the 78th season and 10 years of Charles Munch's regime at the head of the Boston Symphony Orchestra reached an inspired finale yesterday afternoon in Symphony Hall.

The choice of the eloquent Requiem was a fitting climax on this significant occasion. Revived here by Dr. Munch in 1951 after a lapse of more than a half century, the gigantic work demands a unique tradition of performance.

While the cataclysm of the wrathful Last Judgment calls upon extraordinary brass fanfares and surging choral proclamations, Berlioz himself was more interested in the poetry of the Requiem's contrasts. The splendor of Charles Munch's electrifying interpretation of the score resides in his appreciation of these nuances.

The dimensions of the music are staggering. Of the four great Requiems — by Mozart, Cherubini, Berlioz and Verdi — the Berlioz offers the conductor the broadest latitude; the temptation toward the grandiose is virtually overwhelming. Consider the original score: a "minimum" of 108 string players, a chorus of six to eight hundred, 20 woodwinds and 12 horns in the main body of the orchestra, a percussion battery of 16 kettle drums, two snare drums, 4 gongs, 10 cymbals, plus four additional brass bands requiring 37 musicians!

On Level of Art

Obviously the Requiem cannot be presented on this scale, short of hiring Fenway Park. But the conception is grand enough with the chorus of the New England Conservatory, plus four groups of brass stationed in the balconies—and some idea of the care lavished on the performance may be gathered from the presence of eight boy sopranos (seven from Catholic Memorial High School and one from the choir of Trinity Church) to satisfy Berlioz' intention in writing portions for the vibratoless timbres of treble voices.

All in all, the concert proved a breathtaking experience. However, it is an experience realized on the level of art because the conductor gauges the strategic points of tranquility. The wrathful sonorities of the Tuba Mirum burst forth with awesome antiphonal effect having no counterpart for sheer power other than the final movement of the Beethoven Ninth. The majesty of the Rex Tremendae exhibits a titanic sweep. Nevertheless, it is the tension that Dr. Munch achieves between the theatrical bravura of the Requiem and its aura of sanctity and hushed reverence that drives the reading to exalted heights.

A sizeable part of the credit belongs, also, to the chorus of the New England Conservatory, which has been admirably trained under the direction of Lorna Cooke de Varon. The choral work yesterday was the finest of the season and the clarity of the tonal texture representative of the highest professional standard. The sureness of the attack, the ability to produce an impressive volume of sound and the most refined pianissimo marked the singing. The a capella Quaerens Me was indicative of the finely-chiseled vocalism.

Discreet Beauty

Leopold Simoneau, the tenor in the Sanctus, offered his brief solo with expressive and discreet beauty; and the orchestra —with special note for the percussion throughout and the flutes of the Hostia — has seldom seemed a more flexible and radiant instrument. To say that Charles Munch offered a definitive performance would be an understatement, for the interpretation displayed shadings of energy and nobility that virtually defy one hearing.

Indeed, at the close one sharp bravo ushered in the salvo of applause. The bravos at Friday Symphony are usually of the muffled and proper variety. This one in its singularity and force seemed to uncork that bottled rapture. Ten years with Charles Munch. He has been the leader of the great orchestra now longer than any conductor except Koussevitzky. It has been a decade of accomplishment and growth, of world tours and recordings, of continuous dedication to art. We scarcely can add more to that bravo as the curtain falls on the 78th season, the 240th program of a rare and devoted man.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

APR 23 1959

Fayer

Leopold Simoneau will be tenor soloist with the Boston Symphony for the Berlioz Requiem tonight at the Open Rehearsal and for the concerts Friday afternoon and Saturday evening in Symphony Hall.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

APR 30 1959

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO FINALE: BERLIOZ REQUIEM

According to Ernest Newman by 1837, at the age of thirty-four, the aspiring Hector Berlioz had come to the realization that the Paris Opera was the only hope for a French composer—"the only place where there was a machine that would automatically produce a work (supposing it to be a success), and so not only spread the composer's fame but fill his pocket-book." Naturally, Berlioz' thinking at this time centered upon what kind of music he could plan whose colossal effect would so far exceed the capabilities of any other composer of the time that it would force the Opera director's hand. He thereupon embarked upon some incredible political manipulations which resulted in a commission from the Ministry of the Interior to compose a Requiem in order to restore sacred music to a position in France that had long been lacking.

Given a deadline of about three months to complete the work, Berlioz turned to, and within the prescribed time brought forth "La Grande Messe des Morts," whose score called for a main orchestra of four flutes, two oboes, two English horns, four clarinets, twelve horns, eight bassons, fifty violins, twenty cellos, eighteen basses, eight pair of timpani, bass drum, four tom-toms and ten pair of cymbals. Four additional brass choirs, to be placed at the four corners of the performing forces, included four trumpets and four trombones in each, two tubas in one, and four in another. The Chorus called for several hundred voices. The extra brass choirs were employed to depict The Day of Judgment, where "Death stands dismayed before Eternity."

After a series of unparalleled interstitial political contretemps, the first performance actually came off within a few months after the score was completed. This performance ostensibly commemorated the death of the commanding general who fell in the successful French seizure of Constantine in Algeria, but actually was produced by the government to bolster its own prestige by reminding the French people of the Algerian feat of arms. As Barzun points out, to fit the prevailing mood that was sad, solemn and martial, the Requiem deemed to combine "massiveness, dramatic intensity and religious awe; it must be vivid and contemporary as well as lead the spirit to serenity—a work of Gothic art."

Today the Requiem emphatically remains a supreme and unique musical experience. Yet the original "colossal" elements have relatively little to do with this fact. Indeed, they are almost incidental, for the Requiem's fundamental qualities are those of elevated restraint, noble gravity and delicacy of detail. The score is simply suffused with poignancy and melancholy, and when the additional brass choirs surge into the music the results are no mere Cecil B. deMille trimmings but a dramatic impact of compelling force.

Assisting Mr. Munch and the augmented orchestra were Lorna Cook deVaron's New England Conservatory Chorus and the tenor Leopold Simoneau. The great score had clearly reached out to them, and only the most unreconstructed anti-Berliozian could have failed to apprehend the excitement, awe, beauty that they communicated.

There could be few better ways to end a season. I, for one, when the final ineffable Amen had been uttered, would have eagerly sat through the entire performance again on the spot.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

APR 24 1959

At Symhpony

Charles Munch conducts the Berlioz Requiem this afternoon and tomorrow night for the final concerts of the Boston Symphony Orchestra in Symphony Hall.

The orchestra will be assisted by Leopold Simoneau, tenor, and the New England Conservatory Chorus, Lorna Cooke de Varon, conductor.

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

APR 25 1959

Munch Closes Symphony Season With Berlioz Requiem

N.E. Conservatory Chorus Presented With Simoneau

By Harold Rogers

Charles Munch is ringing down the curtain on his tenth season as conductor of the Boston Symphony Orchestra with the ~~Berlioz Requiem~~, otherwise known as the "Grande Messe des Morts." What came forth yesterday afternoon in Symphony Hall was superlative, and there's every reason to believe tonight's performance will be as good.

Dr. Munch gave a stunning production because each element added its share of brilliance to the radiant whole. There was the New England Conservatory Chorus, rehearsed to precision by their conductor, Lorna Cooke de Varon. Their attacks, in the pianissimo range, were right on the dot, and in the fortissimos they struck like lightning. For clarity of enunciation, vocal balance, and clean delination of the polyphony, one could hardly seek anything finer.

⁂

There was the orchestra, of course, singing its soaring way under Dr. Munch's stimulating guidance; and there were the four brass choirs at strategic points in the balconies that gave forth a magnificent kind of thunder.

> *Death shall stand in consternation,*
> *Nature quake, and all creation*
> *Rise to answer the citation.*

If Berlioz's "Day of Wrath" is equaled only by Verdi's, we must give Berlioz the credit for having gotten there first. Berlioz composed his in 1837—37 years before Verdi's. And it is something of an oddity that Berlioz's "Lacrymosa" is unusually Verdian—or is it the other way around?

It makes little difference; each work has its own appeal. The Berlioz, in spite of its brassy effusions, is largely a composition of great tenderness—the "Quaerens me," for instance, sung a capella, and the "Hostias" by the male chorus alone, strangely supported by trombones on the bottom and flutes on top.

⁂

A simple sincerity also marked the "Sanctus," in which Léopold Simoneau added his clear and artistically handled tenor. In his higher reaches the tone tended to dryness, but otherwise his singing offered a graceful contrast with the "Hosanna" fugue from the chorus.

When all forces were going at once, however—orchestra, chorus, and the four brass choirs—it was glorious! When an audience glows as it leaves the hall, as yesterday's audience glowed, no better sign can be given that the performance was inspired.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

APR 25 1959

Berlioz Requiem Ends Boston Symphony Season

Charles Munch Conducts, Leopold Simoneau Soloist

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 24th program of the Friday—Saturday series. With these concerts the 78th season of the Orchestra is concluded. Dr. Charles Munch, music director, conducted the Berlioz Requiem. Leopold Simoneau, tenor, was soloist. Assisting were the New England Conservatory Chorus, prepared by Lorna Cooke de Varon, and eight boy sopranos from the Catholic Memorial High School Glee Club, prepared by Berj Zamkochian.

By CYRUS DURGIN

Charles Munch chose, in the Berlioz Grande Messe des Morts, a grand and monumental score with which to end his first decade as conductor of the Boston Symphony Orchestra. Two performances of it, yesterday afternoon and tonight, conclude the 78th season of the Orchestra.

The Berlioz Requiem, as the score usually is known, is a prodigious expression of religious feeling in terms of high intensity. Not entirely of the incandescent genius which characterizes the finest portions, this work is huge in scope, large of dimensions, frequently overwhelming, occasionally bombastic, and in every page of extraordinary originality. There is nothing else quite like it in music.

The Berlioz Requiem is also rare. It was not given in Boston between its local introduction (by B. J. Lang and the Cecilia Society) in 1882, and the Munch revival of it in 1951. Now eight more seasons have passed, though it should be added that Dr. Munch had planned to perform it a year ago, but his illness supervened. After these present performances, the work will be recorded at Symphony Hall. That is a project much to be applauded, and RCA Victor's issue of the recording will be eagerly anticipated.

It is not possible, of course, to present the Requiem with the vast numbers of chorus and orchestra that the composer recommended, in an auditorium the size of Symphony Hall. (Something like the Boston Garden would be required!) Accordingly, the performing forces quite logically "are determined by space and practicability." Yet there are quite enough for the purpose, the auditorium and certainly for recording.

The four added brass groups this time are stationed in the first and second balconies in the first aisle from the stage. That makes it easier for the players to see the conductor's beat. But this placement does take away entirely the sense of being enveloped by brass resonance, which was so hair-raising in 1951, when two of the groups were stationed in the first balcony toward the rear of the hall.

Of all conductors known to me, none is so peculiarly fitted, by skill, temperament and background to conduct Berlioz as is Charles Munch. For this reason, I think you can regard these performances as close to profound and eternal musical truth as is possible. Not that his way with this music is all heat and passion, any more than the Requiem itself is to be considered mainly in terms of heroic size. (I shall never forget the humorous comment of a fine musician, in 1951, when he exclaimed: "Just think what P. T. Barnum could have done with this!")

Indeed the bigger and louder pages, like the Dies Irae, Tuba Mirum, and Rex Tremendae, for all their grandeur of drama, their overwhelming great sound, are perhaps lesser as music than sections like the opening Requiem and Kyrie, with their mysterious intonings of the Latin text and the sudden burst of luminous harmony upon the word "luceat"; the quiet male unisons of Quid sum miser, and the hushed, chorus-unaccompanied Quaerens me. So, too, the melodic beauty which seems to float in eternity, of the Sanctus, whose tenor solo is so affectingly sung by Leopold Simoneau.

The New England Conservatory Chorus, admirably prepared by Lorna Cooke de Varon, and reinforced at places by the eight boy sopranos from Catholic Memorial High School, drilled by Berj Zamkochian, sang, as required, with a thrilling vitality, poised control and supernal tenderness. The Boston Symphony virtuosi played gloriously, as if indeed the Last Judgment were at hand and had it been, I am sure they would all have received salvation. In brief, an experience unforgettable.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

APR 26 1959

Munch's First Decade as Conductor of Boston Symphony

A Ten-Year Record Of Leadership, Fine Artistic Achievement

By CYRUS DURGIN

Time goes so fast! It seems only yesterday that Charles Munch was the new conductor of the Boston Symphony, in succession to Koussevitzky. But last night's performance of the Berlioz Requiem actually ended the first decade of Munch's artistic leadership of our Orchestra.

DURGIN

MUNCH

Much has happened over these years, most of it good. Coming to a Boston which already admired him as guest conductor, "Le Beau Charles," as then he was said to be known in Paris, took over a virtuoso orchestra from the virtuoso Koussevitzky, a musician of powerful temperament and opinions.

Difficult Task

To follow such a figure is difficult, at best. Sometimes it is near-tragedy, as a younger and less masterful (than he is today) Barbirolli found to his unhappiness when he succeeded that giant Toscanini with the New York Philharmonic Symphony in 1936.

We had no such difficulty here. Charles Munch was just the man to take over the Boston Symphony in 1949, which was what I thought then and believe today. In many respects he was wholly unlike his predecessor, but he had the necessary requisites for the position, including musical authority and charm for the public. He has kept them, too, and in 1959 his artistic position is impregnable and his hold upon the public firm.

In the first few years there was a complete change-over of the Boston Symphony in terms of its tone and performing ensemble. Munch, with his Gallic ear, likes the bright, clear, sweet and slightly dry French resonance, which is at the other pole from the dark and ocean-deep sonority that Koussevitzky developed. It took a while to accomplish the transformation, and for a period the Orchestra was neither what it had been or would become. The time eventually came, however, and today the Boston Symphony is at another peak of near-perfection.

The Record

Munch's record over the decade is impressive. It was his good fortune to take the Orchestra to Europe for the first time in 1952, and to lead it there again, including Russia, in 1956. He also, with the cooperation of his old friend and colleague, Pierre Monteux, who assisted in the European tours, in 1953 took the Boston Symphony upon its first transcontinental tour of this country since 1915.

The management points out that "the public for the concerts is steadily increasing . . . the Orchestra has made a larger number of records for R.C.A. Victor each year." It was Munch who founded the Open Rehearsals, which have proved exceedingly popular, whereby younger listeners at comparatively low cost may hear the Boston Symphony informally. In Tanglewood the Summer Berkshire Festivals continue at a peak of attendance, and the Berkshire Music Center provides an outstanding seasonal music school of its kind.

Orchestral repertory is another touchy matter faced by every conductor. Munch's taste quite naturally runs to French music, beyond the usual segment of German standard works. You cannot please all the people all the time, and some you never can please, though in the second category I do not understand why you cannot. I do know from my personal experience in talking with friends and total strangers and, frankly, in occasional eavesdropping on conversations that there is a certain opposition to Munch's programming. That is only natural. To what extent it exists, I could not say.

The Repertory

An examination of the repertory over the 10 years show Beethoven (65 performances), Mozart, Bach, Brahms, Ravel, Tchaikovsky, Debussy, Strauss, Berlioz, Stravinsky, Wagner and Honegger (the latter 21 performances) to have been the composers highest on the list. Now this cannot conclusively prove Munch's own taste, for some of these performances must have been given by other conductors. Mahler, for example, is down for 12 performances, but Munch himself never conducted Mahler here until just last December.

Yet it must also be recognized that this repertory—which to my mind is surely broad and representative of both novelty and familiar music—does represent the cognizance and supervision of Munch. As music director he has, I believe, sole authority over what is to be performed.

His 10 years among us have made a fine and artistically honorable record. His personal reputation has continued high, and under him the orchestra has continued one of the best in the world. One of the top best, just in case anyone may think I have not stated it strongly enough. This has been accomplished, too, under an occasional burden of poor health. Twice in the decade Munch has suffered from what has had the appearance of cardiac illness, though to my knowledge precise diagnosis of it as such has not been made public. Munch has served music, the Boston Symphony, and the city well. I, for one, salute him.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

APR 26 1959

Music

Modern Composers Not Ignored in Hub

By RAYMOND MORIN
Telegram Music Critic

The hue and cry by contemporary composers that their music is neglected had better not be directed at the Boston Symphony Orchestra and conductor Charles Munch.

Last night in Symphony Hall, Boston, Dr. Munch completed 10 years as music director of the Boston Symphony, a tenure longer than any previous uninterrupted term except that of Serge Koussevitzky.

Of the 62 composers whose music has been palyed by the Boston Symphony during the past 10 years, 31 were American composers. This leaves a total of 21 standard composers of the past.

Therefore, about two-thirds of the composers on the Boston Symphony programs of the past decade have been contemporary.

This does not mean the number of works performed.

Here are the 10 most-performed composers with the number of works played by the Boston Symphony: Beethoven (65); Mozart (53); Bach (45); Brahms (44); Ravel (28); Tchaikovsky (26); Debussy (25); Richard Strauss (24); Berlioz (24); Stravinsky (24).

Of 358 works by the "Big Ten," 154 were by the "Three Bs" — Bach, Beethoven and Brahms. And Beethoven remains the most popular of all composers of serious music, so far as the Boston Symphony is concerned.

Also on the record of the Boston Symphony's last 10 years are 32 world premieres and 16 first American performances.

During the Munch regime, the orchestra made its first European trip in the spring of 1952, a transcontinental tour in the following spring, and a second tour of Europe in 1956. The last included concerts in Moscow, Leningrad and Prague.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885

APR 26 1959

At the Arts

By E. J. D.

Charles Munch has just completed his 10t year as music director of the Boston Symphony Orchestra. Consequently, the orchestra has release a summary of the works performed by Mr. Munc and his musicians from 1949-1959. We have studied this releas with great interest with two questions in mind: First, what composers have been most frequently played by the Boston Symphon under Dr. Munch's guidance? Second, has Dr. Munch helpe American composers to get a hearin for their works?

EARL J. DIAS

The most popular composer in th Boston repertoire for the last 10 year has been, not surprisingly, Beethove Since Dr. Munch's debut as conducto in 1949, there have been 65 performances of works by Beethoven. Runni second is Mozart with 53 performances, followed by Bach with [illegible] Brahms with 44, Ravel with [illegible] Tschaikovsky with 26, Debussy w[illegible] 25, Strauss, Berlioz and Stravinsk[illegible] all with 24, Wagner with [illegible] Honegger with 21.

Since no one on the contemporary music scene gives abler and more sensitive readings of Fren[illegible] Dr. Munch, it is not [illegible] find the names of De[illegible] Berlioz and Honegger in this list of most frequent[illegible] composers.

That Dr. Munch has not neglected American [illegible] denced by statistics showing that in the 10-year [illegible] performed works by 31 American composers. [illegible] leads the American parade; his works have been [illegible] formances. In second place is Aaron Copland with eight, followed by Samuel Barber with six.

BOSTON HERALD 5/3/59

New Scores Need Trial by Time

By **ROBERT TAYLOR**

The new music presented by the Boston Symphony Orchestra during the 78th season is something of a problem to the listener. Viewed in the perspective of time, the new scores might well turn out to be of enduring quality. But at this remove the debuts of 1918-59 seem, on the whole, to be ephemeral.

At the start of the season, Charles Munch had planned works by Ibert, Dutilleux, and other recognized contemporaries; but these didn't materialize, for the composers, after all, couldn't be rushed. Of 15 works performed for the first time at the Friday-Saturday series two were world premieres (Tcheropnin's Symphony No. 4 in E and Martinu's "The Parables") nine were contemporary Boston premieres (works by Barbirolli, Chavez, Copland, Foss, Kurka, Read, Riegger (2) and Walton; and the remainder constituted masterworks that, for various reasons, has not appaered at Symphony before.

Among the symphonies, Tcheropnin's Fourth in E struck me as the only success, a modest success it is true, but with virtues of shapeliness and craft. The Fourth does not have urgency yet it makes a musical statement of considerable force and skill without bizarre means. The sound effects are integrated into an overall musical impulse. I recall being impressed by Lukas Foss's Symphony of Psalms, too; but memory has somewhat blurred the original response. Sections of the work return; still, perhaps the Symphony of Psalms is not sustained throughout.

Mixed Responses

This mixed reaction applies to the other new works of the season. Barbirolli's Elizabethan Suite is utterly beguiling with its melodies from the Fitzwilliam Virginal Book. It is essentially, however, a pastiche. Copland's orchestral suite from the opera "The Tender Land," is fresh and bucolic — and reminiscent of "Appalachian Spring." Martinu's "The Parables" is somewhat vaporous and sweet for my taste; Kurkas Symphony No. 2 bristles with vitality — and recondite effects more suited to a coterie audience. Gardner Read's Prelude and Toccata reveals excellent workmanship, but is intended to achieve its aims as a minor work, and the same applies to Walton's bracing Partita. Wallingford Riegger's Study in Sonority is an ingenious laboratory experiment, and his Symphony No. 4, though containing many extraordinary passages, remains music of an exceedingly cerebral and contrived aspect.

In terms of programming, I thought the concerts of Dec. 26 and 27, in which Maureen Forrester sang the Mahler "Kindertotenlieder," offered a musical experience of the highest order. The Charles Munch version of the Berlioz Requiem was no less than overwehelming. There was an admirable Beethoven Ninth and virtually definitive performances of Schumann's Symphony No. 2; Brahm's Symphony No. 4; Ravel's "La Valse" and "Debussy's "La Mer." I was particularly glad to note that Dr. Munch has reached maturity as a Beethoven interpreter and that Richard Strauss appears to be staging something of a revival at these concerts. On the other hand there are composers such as Wagner and Bruckner whom, it seems, I havent heard in a month of Sundays.

Guest Conductors

The Guest conductors created several memorable programs. In particular, Sir John Barbirolli touched a sustained level of elegance and meticulous finish; proved a delightful surprise to me. The engagement of Robert Shaw was a failure and if it promised much only delivered a stirring Symphony of Psalms, which demonstrated that Mr. Shaw can handle a chorus but needs substantial experience in developing the basic symphonc repertoire. Richard Burgin showed that the Symphony possesses one of the most dependable of artists in its own ranks; and I would like to hear more from Izler Solomon, a talent of vigorous intensity.

The soloists did not overweight the programs as has been the case in recent years in American concert halls. Christian Ferras and Hanryk Szeryng, the debut violinists, were exciting discoveries; among the others there wasn't a single dud, either; and the ranks of the orchestra produced three of the finest, Ralph Gomberg, Samuel Mayes and Joseph de Pasquale. The pedal broke on Serkin's piano, in one unique incident, and Mr. Tcherpnin vaulted from the audience onto the stage in another. In fine, however, the 78th season offered a full quota of outstanding performances, but where, oh where, were the new composers?

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
MAY 1959

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By Cyrus Durgin

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The chorus was that of the New England Conservatory, very well prepared by Lorna Cooke de Varon, plus eight boy sopranos from the Catholic Memorial High School, drilled by Berj Zamkochian, who also was organist in these performances. The tenor soloist, and an admirable one save for lack of power in the highest notes of the part, was Leopold Simoneau.

This was truly a grand and glorious production of a grand if somewhat flawed score. The chorus sang with fine power and clarity, and with musical spirit that testified to the work Mrs. de Varon had lavished upon her duty as choral director. The orchestra played with a supernal beauty, augmented by the four brass groups which produced, in brazen splendor, an impressive suggestion of The Last Trump.

One week before, Izler Solomon had made his first appearances as guest conductor of the Boston Symphony (though not his local debut). Three works formed his program: "Invocation and Dance" by Paul Creston; Hindemith's "Philharmonic Concerto", Variations for Orchestra; and the E minor Symphony, No. 2, by Rachmaninoff.

The modern scores, both new to these concerts, went extraordinarily well, and in them Mr. Solomon displayed his command of large and expert forces and a fine technique. The Rachmaninoff was rather a letdown, however, for it did not have the mingled romantic warmth and sculptural effect of detail-against-background which the work requires. All in all, nonetheless, Mr. Solomon made a favorable impression.

Rudolf Serkin had been an incandescent soloist in the B flat Piano Concerto of Brahms under Mr. Munch's direction, April 10 and 11. Here was a performance of grandeur and glory. (The Saturday night repetition was interrupted, if not marred, by an unfortunate accident to a pedal of the piano.) The first portion of the program had been given to music of Aaron Copland—the "Appalachian Spring" and "Tender Land" Suite — conducted by the composer. He conducted extremely well, let it be emphasized, with heart and warmth and proficiency.

BOSTON HERALD 5/3/59

288

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
APR 30 1959

The Roving Eye

By ROBERT TAYLOR

Behind the Scenes As Munch Records

The sound and the fury of The Last Judgment shook Symphony Hall to its ramparts. A blaze of trumpets and admonishing trombones burst from the balconies, furious kettledrums quaked violently in the floorboards and a huge choral shout rang in Latin from the stage. Then silence.

"K 2 RB 70, Take No. 1," intoned a loud and sepulchral voice from a loudspeaker.

Charles Munch, the conductor of the Boston Symphony Orchestra, stepped down from a platform in the center of the Hall's floor. He was wearing a rumpled gray suit and he produced a handkerchief with which he mopped his face. The members of the orchestra stirred. A cough floated from the ranked choral forces on the stage, but they held an expectant mass pose. Dr. Munch and the shrouded loudspeaker voice conducted a technical conversation. "All right," said the voice, "we'll play it back. Take 25 minutes."

The chorus dissolved and some of its members appeared in the seats at the rear of the Hall. The orchestra fanned through the auditorium; a violinist played a passage in the shadows of the balcony. Photographers and men in sports shirts with a vague air of propriety wandered here and there. Charles Munch lit a cigarette and talked with violinist Richard Burgin. The spotlights beating upon their faces cast their features into harsh relief.

Alterations Made

For the moment Symphony Hall had been translated into a vast recording studio. Whenever RCA-Victor, the Boston orchestra's recording label, decides to make a Munch album the firm may or may not use the Hall. But in this case, it was virtually mandatory, for the work to be recorded was the mammoth Berlioz Requiem, which had closed the season only a few days before. The Charles Munch version of Berlioz's immense score—the music requires a large symphony orchestra, a chorus (in this case, the chorus of the New England Conservatory of Music) and four additional brass bands stationed at strategic balcony intervals—is considered the definitive one of our day; and Victor was apparently anxious to capture the sound in its proper dimensions.

The occasion, a Hall official whispered as we filtered onto the floor accompanied by Berlioz's tumultous Last Trump, was no ordinary recording session, but "a super-dooper production." We could see why. From the middle of the floor quantities of seats had been uprooted to make room for the players. Strung on wires above the musicians stretched batteries of blinding white lights. A row of folding screens enclosed the percussion; and everywhere there were microphones dangling on wires and on floor brackets like exotic modern sculpture. We counted 16 and gave up.

". . . ooper production," our friend from the Hall was saying. Now we realized that he was not whispering but shouting over the brass. We shouted in return; and simultaneously the orchestra dived into a moment of dead calm and we were forced to suddenly strangle a verb. It gave a hollow glug before it expired, and our friend shook his head warningly and lifted a finger to his lips.

Playback Session

The nod, we were to discover, is the chief method of communication at a recording session. After the "take" was over we followed our guide, stumbling over corridor cables, into the conductor's green room. A pair of twin speakers squatted on a table. In front Charles Munch stationed himself with an open score and a red pencil. About a dozen persons had squeezed into the little chamber. A shirt-sleeved technician tended a brown, whirling tape, which he occasionally observed and then forgot as he stared out the window with infinite detachment. Nobody spoke.

The people in the room had, in most cases, come equipped with the score. Hunched over the musical notepaper, their concentrated intensity spread tension. They fumbled in coat pockets for cigarettes, which they lit abstractedly, they paused to compare mute statements, leaning toward each other with a nod and a significant finger-tap of their manuscripts. The man in the corner looked at the traffic past a litter of cups, an empty glass coffee urn and brimming ashtrays.

Marathon Project

Only Charles Munch moved. He was sitting there, conducting the work as he turned the pages. While he beat time he flung himself into the music, exhorting the reproduction flooding around him as if his gestures were not limited in scope and he commanded live musicians. Now and then he frowned, underlined a passage, hummed, threw out a comment, muttered to himself. "DIM-inuendo," he said.

The brass touched an awesome, apocalyptic level. The man in shirtsleeves beamed and nodded delightedly. Then it was over. "How long will this go on?" we asked our friend. "Till late tonight," he answered. The conductor rose from the rubble of the ash trays and cups. "This time from the beginning," a Victor official said, "to get more of a feeling of performance." He added: "Is it too tiring?" "Not for me," Charles Munch said.

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he Record World

Judgment Day in Boston

By HERBERT KUPFERBERG

Brass players of the Boston Symphony Orchestra performing in the second balcony during recording session of the Berlios Requiem at Symphony Hall, Boston. Four such brass bands were stationed in the balcony while main orchestra and chorus performed in the auditorium below.

BOSTON.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

APR 30 1959

The Roving Eye

By ROBERT TAYLOR

Behind the Scenes As Munch Records

The sound and the fury of The Last Judgment shook Symphony Hall to its ramparts. A blaze of trumpets and admonishing trombones burst from the balconies, furious kettledrums quaked violently in the floorboards and a huge choral shout rang in Latin from the stage. Then silence.

"K 2 RB 70, Take No. 1," intoned a loud and sepulchral voice from a loudspeaker.

Charles Munch, the conductor of the Boston Symphony Orchestra, stepped down from a platform in the center of the Hall's floor. He was wearing a rumpled gray suit and he produced a handkerchief with which he mopped his face. The members of the orchestra stirred. A cough floated from the ranked choral forces on the stage, but they held an expectant mass pose. Dr. Munch and the shrouded loudspeaker voice conducted a technical conversation. "All right," said the voice, "we'll play it back. Take 25 minutes."

The chorus dissolved and some of its members appeared in the seats at the rear of the Hall. The orchestra fanned through the auditorium; a violinist played a passage in the shadows of the balcony. Photographers and men in sports shirts with a vague air of propriety wandered here and there. Charles Munch lit a cigarette and talked with violinist Richard Burgin. The spotlights beating upon their faces cast their features into harsh relief.

Alterations Made

For the moment Symphony Hall had been translated into a vast recording studio. Whenever RCA Victor, the Boston orchestra's recording label, decides to make a Munch album the firm may or may not use the Hall. But in this case, it was virtually mandatory, for the work to be recorded was the mammoth Berlioz Requiem, which had closed the season only a few days before. The Charles Munch version of Berlioz's immense score—the music requires a large symphony orchestra, a chorus (in this case, the chorus of the New England Conservatory of Music) and four additional brass bands stationed at strategic balcony intervals—is considered the definitive one of our day; and Victor was apparently anxious to capture the sound in its proper dimensions.

The occasion, a Hall official whispered as we filtered onto the floor accompanied by Berlioz's tumultous Last Trump, was no ordinary recording session, but "a super-dooper production." We could see why. From the middle of the floor quantities of seats had been uprooted to make room for the players. Strung on wires above the musicians stretched batteries of blinding white lights. A row of folding screens enclosed the percussion; and everywhere there were microphones dangling on wires and on floor brackets like exotic modern sculpture. We counted 16 and gave up.

". . . ooper production," our friend from the Hall was saying. Now we realized that he was not whispering but shouting over the brass. We shouted in return; and simultaneously the orchestra dived into a moment of dead calm and we were forced to suddenly strangle a verb. It gave a hollow glug before it expired, and our friend shook his head warningly and lifted a finger to his lips.

Playback Session

The nod, we were to discover, is the chief method of communication at a recording session. After the "take" was over we followed our guide, stumbling over corridor cables, into the conductor's green room. A pair of twin speakers squatted on a table. In front Charles Munch stationed himself with an open score and a red pencil. About a dozen persons had squeezed into the little chamber. A shirt-sleeved technician tended a brown, whirling tape, which he occasionally observed and then forgot as he stared out the window with infinite detachment. Nobody spoke.

The people in the room had, in most cases, come equipped with the score. Hunched over the musical notepaper, their concentrated intensity spread tension. They fumbled in coat pockets for cigarettes, which they lit abstractedly, they paused to compare mute statements, leaning toward each other with a nod and a significant finger-tap of their manuscripts. The man in the corner looked at the traffic past a litter of cups, an empty glass coffee urn and brimming ashtrays.

Marathon Project

Only Charles Munch moved. He was sitting there, conducting the work as he turned the pages. While he beat time he flung himself into the music, exhorting the reproduction flooding around him as if his gestures were not limited in scope and he commanded live musicians. Now and then he frowned, underlined a passage, hummed, threw out a comment, muttered to himself. "DIM-inuendo," he said.

The brass touched an awesome, apocalyptic level. The man in shirtsleeves beamed and nodded delightedly. Then it was over. "How long will this go on?" we asked our friend. "Till late tonight," he answered. The conductor rose from the rubble of the ash trays and cups. "This time from the beginning," a Victor official said, "to get more of a feeling of performance." He added: "Is it too tiring?" "Not for me," Charles Munch said.

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he Record World

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By HERBERT KUPFERBERG

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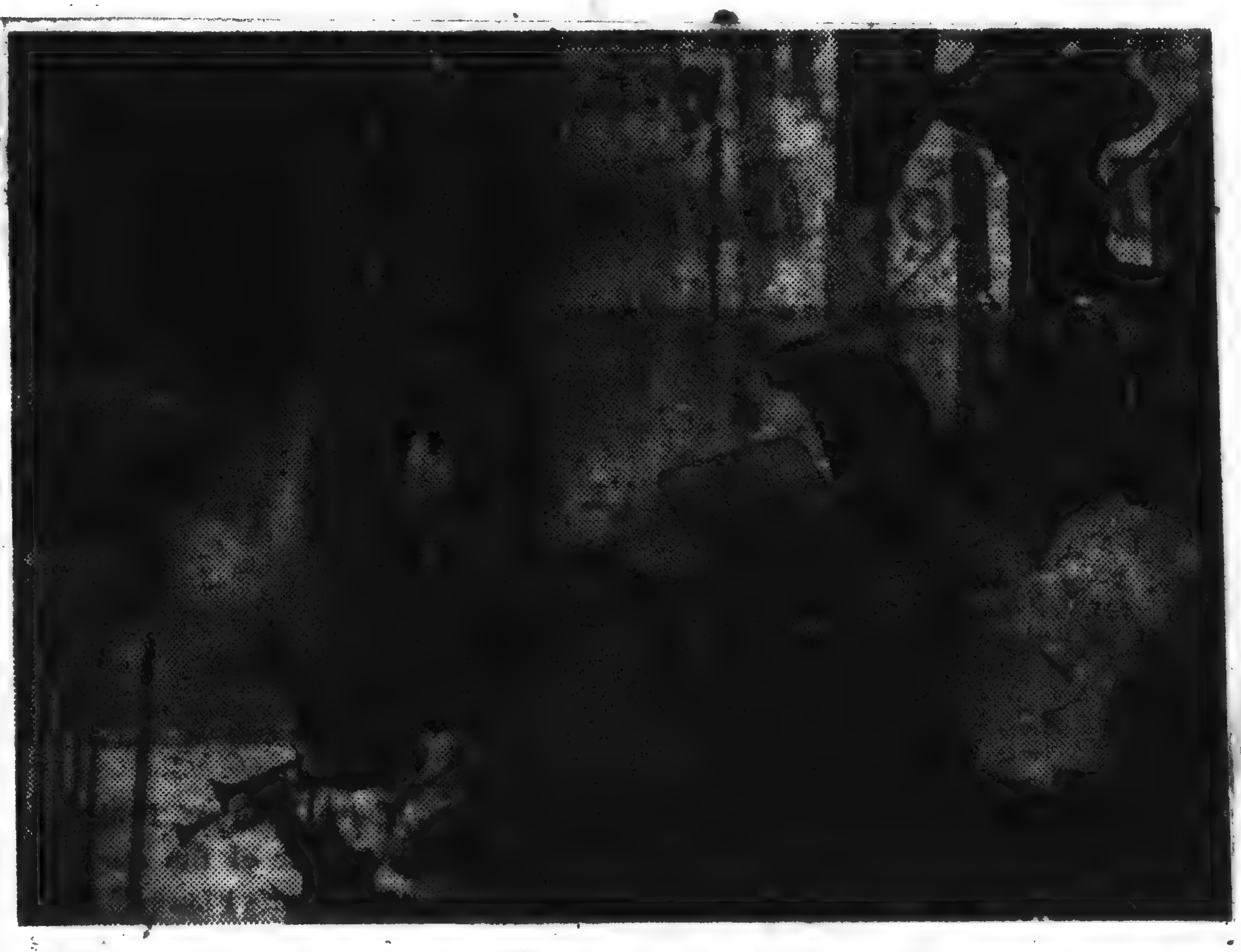


Brass players of the Boston Symphony Orchestra performing in the second balcony during recording session of the Berlioz Requiem at Symphony Hall, Boston. Four such brass bands were stationed in the balcony while main orchestra and chorus performed in the auditorium below.

260

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAY 23 1959

PERFECT match of man and instrument has been attained in the person of large Leslie Martin, bass player in the Boston Symphony Orchestra. In his second season with the BSO, Martin was with the Seattle Symphony 11 years. He weighs 330 pounds.

COOL COMMISSIONER John F. Daniels finds being head of Public Works Department rather slippery business as he inspects iceberg this week in sheltered place below Lower Ashley dam. Berg may stay for summer.

GO waves Charles Munch, conducting BSO in recording session at Symphony Hall.

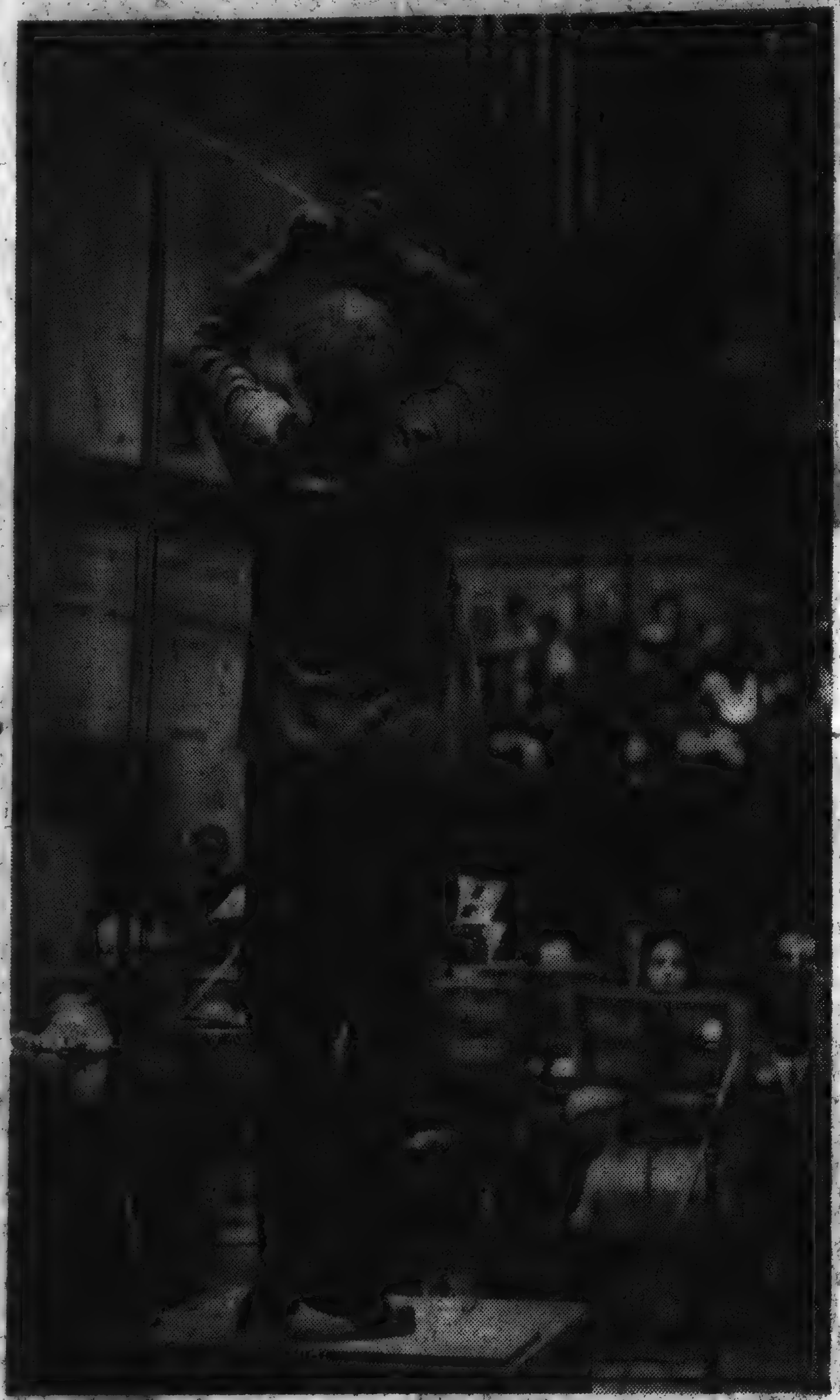
STOP waves Richard Mohr, music director of RCA recordings, seeing wrong mike.

DOUBLE SPLIT is performed by [illegible] limbering up for National AAU Gymnastics championships held recently at the U. [illegible]. It seemed amazing that he was able to get up.

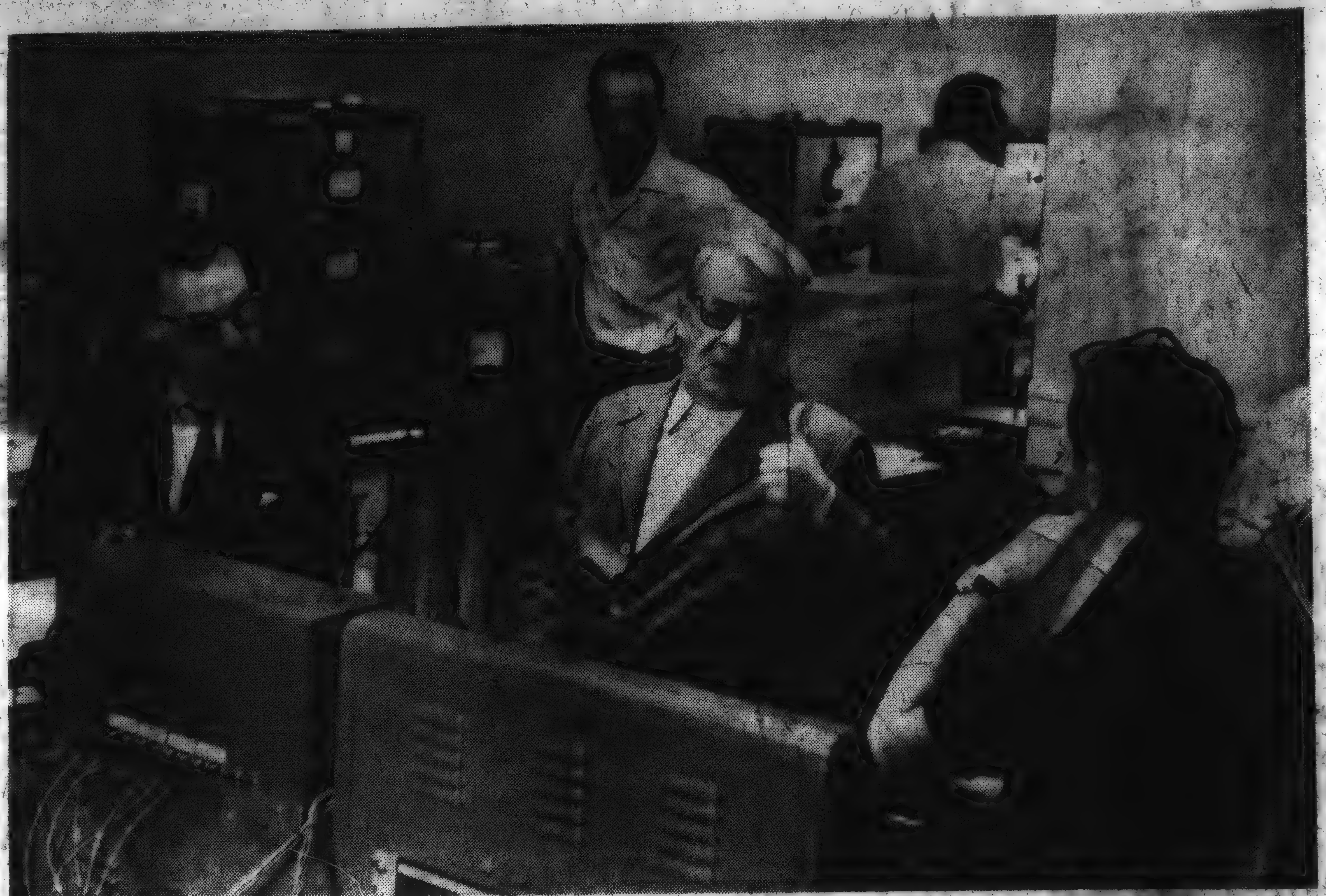
By William H. Tague

ALL DONE singing, a member of the chorus for recording of "Requiem" by BSO shields eyes for better concentration on the playback.

EAGER BATTERS slice air furiously during noon recess game at Center School in Dalton.



Conductor Charles Munch puts as much, if not more, effort into producing a perfect recording as he does in regular concerts. The small light at lower right indicates that recording is under way.



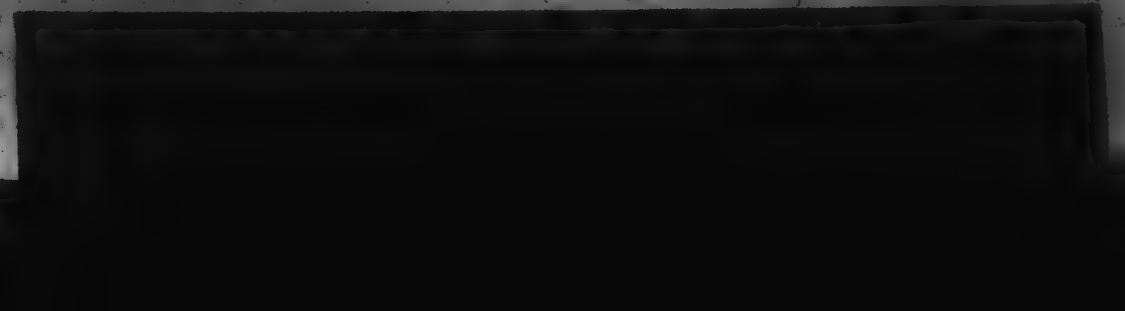
Rejecting a "take" just played back, Mr. Munch in French tells Leonard Burkat, BSO music administrator, what is wrong. Richard Mohr, RCA music director, left, supervised the session. At rear is RCA engineer Anthony Salvatore.

Photographed by
William H. Tague

A New Record Is Born

MAKING A NEW RECORD of a major symphonic work by a full orchestra is a tremendous task. RCA-Victor recently moved into Symphony Hall to make the Boston Symphony Orchestra's first recording of Berlioz' Requiem, which Dr. Charles Munch will conduct in the Music Shed at Tanglewood Friday evening, July 31. John McCollum, tenor, the 225-voice Festival chorus and four extra brass bands will be heard with the BSO for the gigantic performance, a high light of the 1959 Berkshire Festival. Two full days were required to record the work by the BSO and a 150-voice chorus from the New England Conservatory of Music. More than half of the seats on the main floor were removed to make room for the 105-piece orchestra, whose normal position on the stage has been taken by the chorus, trained by Lorna Cooke de Varon of the Berkshire Music Center staff. A forest of microphones was raised to pick up the music played in "takes" of 10 or 15 minutes' duration. Some were repeated as many as eight times before Dr. Munch and the RCA recording experts were satisfied. On the final night of the recording session, Dr. Munch finished listening to the playbacks long into the night,

Dr. Munch is pleased as the end of the recording approaches.



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Deep oceans of sound fill Symphony Hall as the full orchestra, the 150-voice chorus and extra brass choirs in the balconies combine in one of the climactic moments of "Requiem." To accommodate all the musicians and microphones, half the seats on the main floor were removed.

Pittsfield's contribution to "Requiem" was Catherine Nadon of 108 Broadway, who sang in the chorus. She is a freshman soprano at the New England Conservatory of Music in Boston.

During playbacks and intermissions, orchestra members erase creative tension backstage in smoky, incessant games of Belotte, a card game originating in France.

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Messenger (e)
ST. ALBANS, Vt.
Independent
Circ. 3,254

MAY 20 1959

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
MAY 3 - 1959

Bulletin (m)
NORWICH, Conn.
Republican
Circ. 24,968

APR 22 1959

Sentinel (m)
WATERVILLE, Me.
Independent
Circ. 17,600
APR 22 1959

Journal (e)
MERIDEN, Conn.
Independent
Circ. 9,604

APR 22 1959

News (e)
BURLINGTON, Vt.
Independent
Circ. 4,948

MAY 19 1959

BOISE, IDAHO
IDAHO STATESMAN
D. 34,607 S. 41,186
APR 22 1959

LAS VEGAS, N.M.
OPTIC
D. 3.095
APR 23 1959

Kennebec Journal (m)
AUGUSTA, Me.
Independent
Circ. 12,987
APR 23 1959

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,225

APR 22 1959

Republican (m)
WATERBURY, Conn.
Independent
Circ. 20,754

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Post (e)
BRIDGEPORT, Conn.
Independent
Circ. 78,913

APR 22 1959

Sentinal (e)
ANSONIA, Conn.
Independent Republican
Circ. 13,719

APR 22 1959

Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 29,250

APR 22 1959

ALBANY, ORE.
DEMOCRAT-HERALD
D. 10,315
APR 24 1959

MADISON, S.D.
LEADER
D. 3,160
APR 22 1959

LONG BRANCH, N.J.
RECORD
D. 11.489
APR 21 1959

ST. PETERSBURG, FLA.
INDEPENDENT
D. 32,433
APR 22 1959

KANKAKEE, ILL.
JOURNAL
D. 25,494 S. 25.869
APR 22 1959

CHAMPAIGN-URBANA, ILL.
NEWS-GAZETTE
D. 29,311 S. 30,119
APR 22 1959

MARTINSBURG, W.VA.
JOURNAL
D. 10.656
APR 22 1959

MERRILL, WIS.
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APR 22 1959

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BISMARK, N.D.
TRIBUNE
D. 13 370
APR 22 1959

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D. 52,626 S. 70,024
APR 22 1959

BLUEFIELD, W.VA.
TELEGRAPH
D. 27,612 S. 36,966
APR 22 1959

WELCH, W.VA.
NEWS
D. 11,932
APR 22 1959

BEMIDJI, MINN.
PIONEER
D. 5,554
APR 22 1959

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 663,792 S. 765,133
APR 22 1959

These papers all carried
this clipping →

JAMAICA, N.Y.
LONG ISLAND PRESS
D. 275 382 S. 355,285
APR 22 1959

These Days

Music . . . and National Morale

By GEORGE E. SOKOLSKY

A press release issued by the Boston Symphony Orchestra contained more interesting news than dozens of stories of Hollywood stars and ladies of the night and those mixtures of fact and fancy familiarly known in this trade as "cheese cake." What the Boston Symphony tells is that during the past decade it has played the works of 31 American composers. This list does not include the thousands of Americans who are writing music for popular purposes. This is highbrow music, the kind that we normally import from Europe.

The Boston Symphony's list of 31 is as follows:

Samuel Barber, Arthur Berger, Easley Blackwood, Ernest Bloch, Aaron Copland, Paul Creston, Henry Cowell, Mabel Daniels, David Diamond, Lukas Foss, Isadore Freed, Alexei Haieff, Roy Harris, Alan Hovhaness, Norman Dello Joio, Peter Mennin, Robert Moevs, Nikolai Nabokov, Walter Piston, Gardner Read, Wallingford Riegger, William Schuman, Roger Sessions, Leo Smit, Howard Swanson, Alexander Tansman, Alexander Tcherepnin, Ernst Toch, Randall Thompson, Virgil Thomson, Bernard Wagenaar.

* * *

SOME EXTRAORDINARILY fine music is written for motion pictures and which already has and may to a greater extent become what is called "good music."

I was thinking of how much, for instance, the background of Dimitri Tiomkin's music does for a picture. Tiomkin is a modest man and likes to thank Beethoven, Brahms and Tchaikovsky for his works. In the two pictures which brought him Oscars, "High Noon" and "The Old Man and the Sea," Tiomkin's music carries the drama to its climax more powerfully and more perfectly than words possibly can. His is the force of a Greek chorus before which actors speak their words while the machinery of fate carries the action forward to its destiny.

In "High Noon" the music at no moment permits the marshal to move from the theme and purpose of the picture which is the moral quality, duty—a quality which in these years seems to have given way before security and safety.

It is not usual for music to be news. It is most often reserved among those esoteric groups who worry about the perfections of conducting or the brilliance of a fiddler. A singing nation may not be a happy nation but it speaks of its joys and sorrows in an idiom that is beautiful and often stirring. Taken all in all, long-hair and short-hair, symphony and rock-n-roll, the cult of Dixieland jazz and the votaries of Bach and Bartok, factions and feudists, this has become a musical nation.

* * *

LET US NOT BE too fussy about what kind of music is at a moment popular. Some of the greatest compositions are based on the popular songs of the people which a master can turn into a force to lift a person into the clouds. "76 Trombones" may not have the musical quality of Mendelssohn's Wedding March but both really accomplish the same end; they lift the spirit of the listener who can dream of things to come while the music carries him away from the mundane world in which he ordinarily finds himself.

There will be a return of nationalism in the United States, as nationalism has come to every country except ours. And when it is restored, its firm manifestation may be in music, in every form and art of music because we are a musical people. One need only see what hypnotism Arthur Fiedler can put into Sousa's "The Stars and Stripes Forever."

Take an audience of sophisticated youngsters and dowagers who go to Tanglewood in the Berkshires of a summer night to listen to Mozart and Bach and perhaps a Beethoven or a Brahms. Then comes the evening called Tanglewood on Parade and these sophisticates, who can spend hours quarrelling over a cadenza as played by this one or that one, join in the ecstasy of an evening with the popularizer, Arthur Fiedler. No matter how many encores, no matter what he has played, the end is always "The Stars and Stripes Forever," and the audience stands up and cheers. It happens year after year.

The day may yet come when these concerts are opened with "The Star-Spangled Banner," as in Great Britain they are with "God Save the Queen." Then we shall indeed have discovered what music can do for the morale of a nation.

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Echo du New York Times

Le *New York Times* a publié récemment une lettre de Charles Munch, adressée à quelqu'un qui lui reprochait d'inscrire trop de musique contemporaine aux programmes du Boston Symphony Orchestra : « J'estime de notre devoir de consacrer, mettons le quart d'un concert — ce qui est vraiment un minimum — à des œuvres écrites de nos jours. Il est de notre devoir de ne pas faire revivre uniquement les chefs-d'œuvre du passé, chers à nos cœurs. Nous devons aussi faire connaître la musique qui peut en même temps préparer l'avenir. Nous devons aux jeunes de leur donner l'occasion de se faire entendre. Il ne faut pas méconnaître la musique et il faut en tenir compte. Une fois achevée, l'œuvre du peintre ou du sculpteur existe aux yeux de tous. Pour exister, la musique doit être jouée, et qui la jouera si nous ne le faisons pas. Je vous dirai franchement qu'il serait plus facile pour nous de ne jouer que de la musique ancienne, tout comme il serait plus facile pour vous, en tant qu'auditeur, de n'entendre que cela ; mais si nous nous imposions cette restriction, nous trahirions nos obligations envers l'histoire. »

MINOT, N.D.
NEWS
D. 23,609

APR 22 1959

The 19th pair of Friday-Saturday subscription concerts, March 20-21, brought the orchestra's associate conductor, Richard Burgin, to the fore in a brilliantly performed concert. While one could not applaud the choice of Beethoven's String Quartet in A Minor, Op. 132, as a fit medium for the entire string choir, the playing itself was first-class and the conductor led his colleagues with middle-road discrimination and tact. Schubert's Symphony No. 5 and the Strauss "Till Eulenspiegel" received devervedly hearty applause.

Bach "St. Matthew Passion" was presented the following week in the Thursday-Saturday sequence traditional during Holy Week. The Harvard Glee Club and Radcliffe Choral Society provided excellent background for the fine work of soloists Saramae Endich, soprano; Florence Kopleff, contralto; Hugues Cuenod, tenor; Mack Harrell, baritone, and James Joyce, bass. Daniel Pinkham was harpsichordist and Berj Zamkochian the organist in a well-balanced projection by Munch.

■ Carlos Chavez was guest conductor for the 21st paid, April 3 and 4, in the second half of the program. Mr. Munch conducted the "Masonic Funeral Music," K. 477, in memory of the former president of the trustees, Jerome D. Greene. A lively performance of the early but not exciting Mozart Divertimento in D major for strings, K. 136, opened the regular performance. More Mozart was provided in the Piano Concerto in G major, K. 453, heard for the first time at Boston Symphony concerts. Nicole Henriot-Schweitzer was the soloist, and while her normally facile technique was not always in evidence, Mr. Munch's excellent orchestra assistance and interest in the relatively unfamiliar work drew a cordial response from the audience.

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JULES WOLFFERS

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

JAN 1 1959

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

MAY 3 - 1959

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FLINT, MICH.
JOURNAL
D. 93,260 S. 92,643

FEB 8 1959

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The orchestra was formed by Prince Rainier from among the best musicians in France. He and Princess Grace will hear the initial concert.

246

Echo du New York Times

Le *New York Times* a publié récemment une lettre de Charles Munch, adressée à quelqu'un qui lui reprochait d'inscrire trop de musique contemporaine aux programmes du Boston Symphony Orchestra : « J'estime de notre devoir de consacrer, mettons le quart d'un concert — ce qui est vraiment un minimum — à des œuvres écrites de nos jours. Il est de notre devoir de ne pas faire revivre uniquement les chefs-d'œuvre du passé, chers à nos cœurs. Nous devons aussi faire connaître la musique qui peut en même temps préparer l'avenir. Nous devons aux jeunes de leur donner l'occasion de se faire entendre. Il ne faut pas méconnaître la musique et il faut en tenir compte. Une fois achevée, l'œuvre du peintre ou du sculpteur existe aux yeux de tous. Pour exister, la musique doit être jouée, et qui la jouera si nous ne le faisons pas. Je vous dirai franchement qu'il serait plus facile pour nous de ne jouer que de la musique ancienne, tout comme il serait plus facile pour vous, en tant qu'auditeur, de n'entendre que cela ; mais si nous nous imposions cette restriction, nous trahirions nos obligations envers l'histoire. »

MINOT, N.D.
NEWS
D. 23,[illegible]
APR 22 1959

The 19th pair of Friday-Saturday subscription concerts, March 20-21, brought the orchestra's associate conductor, Richard Burgin, to the fore in a brilliantly performed concert. While one could not applaud the choice of Beethoven's String Quartet in A Minor, Op. 132, as a fit medium for the entire string choir, the playing itself was first-class and the conductor led his colleagues with middle-road discrimination and tact. Schubert's Symphony No. 5 and the Strauss "Till Eulenspiegel" received devervedly hearty applause.

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MONTHLY
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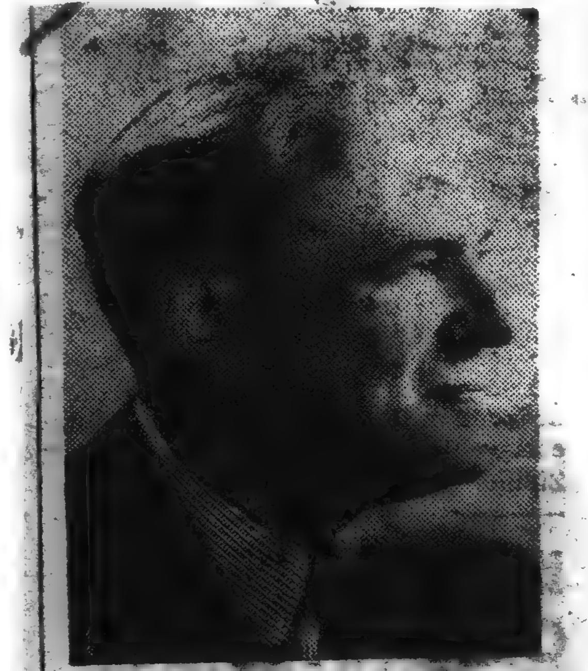
268

Jewish Times
BOSTON, Mass.
Weekly Independent
Circ. 10,000

FEB 12 1959



RICHARD BURGIN, associate conductor and concert master of the Boston Symphony Orchestra, will present a program of Israel music at the annual Land-for-Israel dinner of the New England Jewish National Fund Sunday evening, at the Hotel Statler-Hilton. Fred Monosson, New England JNF president; Joseph Kaplan, chairman of the dinner; Governor Herschel C. Loveless of Iowa, and State Senate President John E. Powers, will participate in the dinner program.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

JUN 11 1959

BU Art School Appoints Burgin

The Boston University School of Fine and Applied Arts has appointed Richard Burgin to the faculty. He is associated conductor of the Boston Symphony Orchestra.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

JUN 13 1959

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Richard Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra, has been appointed to the faculty of Boston University as professor of violin and conducting in the division of music.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

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JOINS B. U. FACULTY

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Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

NOV 19 1958

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France-Amérique

STON

Hommage à Charles Münch

A peine rentré de France, M. Charles Münch a été l'objet d'un affectueux hommage à ses qualités de chef et d'ami de la part de tous les musiciens de la Symphonie, qui ont voulu ainsi marquer le dixième anniversaire de sa nomination au pupitre de Symphony Hall.

Le directeur du Boston Symphony Orchestra, M. Thomas Perry, a profité de la rencontre ici de trois grands chefs: Monteux, Barbirolli et Münch pour leur offrir un dîner marquant cette date mémorable.

M. et Mme Pierre Monteux ont été les invités de M. et Mme de Pampelonne à un déjeuner intime, auquel assistaient également M. et Mme Louis Speyer et Mme Henrietta Hirschmann, secrétaire de M. Münch et amie de longue date des Monteux.

Globe 6/11/59

Amusements

Richard Burgin Appointed to B.U. Faculty

BURGIN

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

NOV 18 1958

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

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MUSICAL COURIER
NEW YORK, N. Y.

NOV 1958

Artists Here and There

■ **Isaac Stern** and **Leonard Rose** played the Brahms Doublé Concerto under the baton of **Charles Munch** at Scheveningen, Holland, on Aug. 29 and won tremendous acclaim from all the critics. This, incidentally, was Rose's debut at the festival there. . . .

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The Concert master ot the Orchestra this year is Michel Sasson, who is studying for the Artist's Diploma. Mr. Sasson came to the N.E. Conservatory from the Paris Conservatoire where he won the Premier Prix in violin with a unanimous jury.

Tickets without charge are available at the Jordan Hall Box Office or by writing to the Dean, 290 Huntington ave.

3/22/59

PHOTOGRAPHY THE NEW YORK TIMES, S

IN GALLERY'S DEBUT—Portrait of Charles Munch, Boston Symphony Orchestra conductor, by Fred Plaut, who is exhibiting in Image Gallery's first show at 100 East Tenth Street. Hours are Tuesday to Sunday, 1 to 6 P.M.; Thursday, 1 to 9 P.M.

268

Jewish Times
BOSTON, Mass.
Weekly Independent
Circ. 10,000

FEB 12 1959

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Globe 6/11/59

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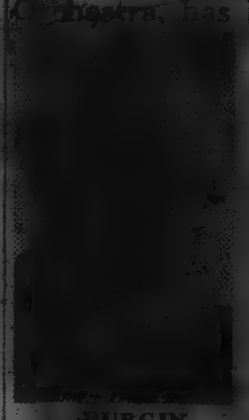

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Herald 10/26/58

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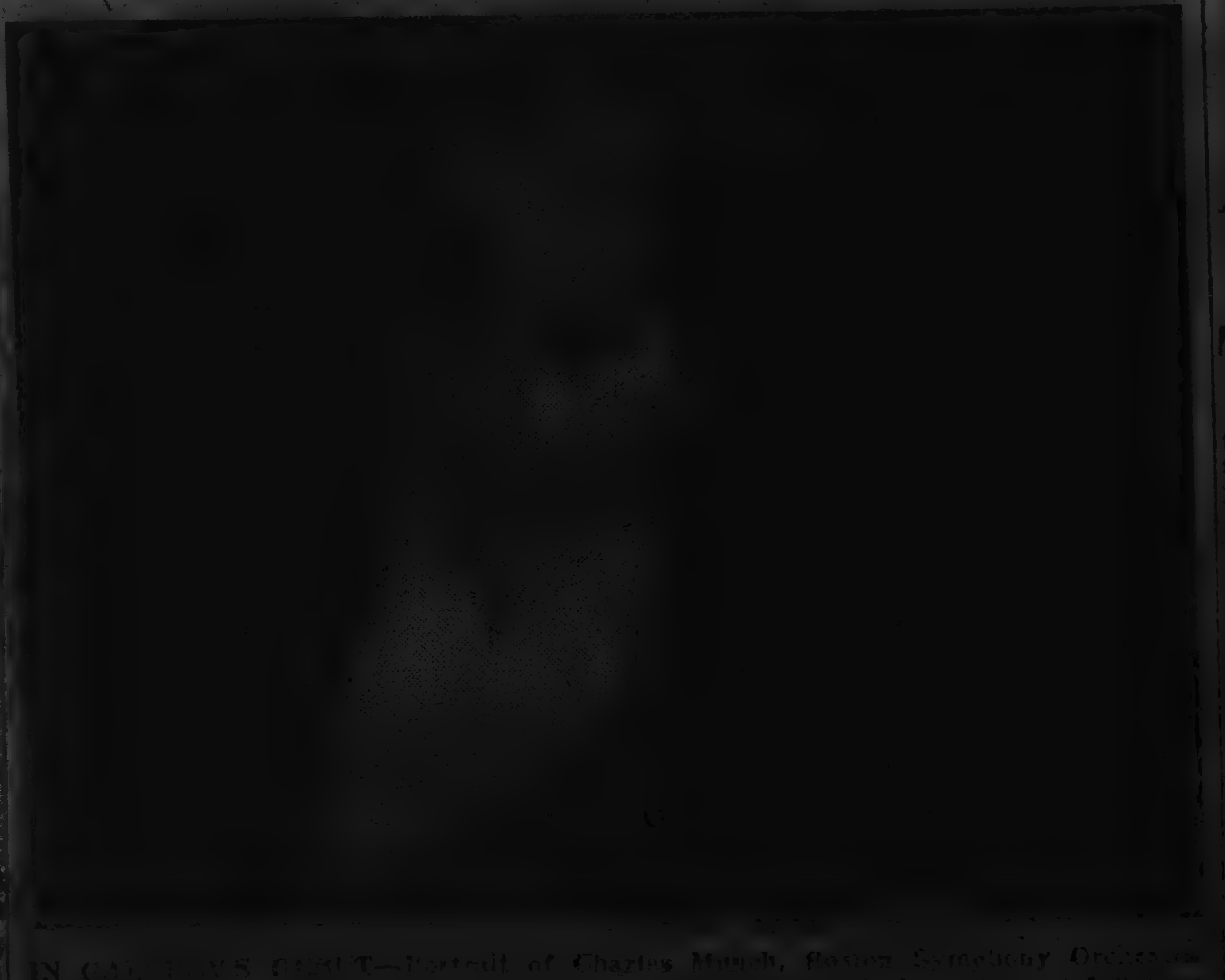
PHOTOGRAPHY THE NEW YORK TIMES, S



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JUN 16 1958

Notes and Footnotes

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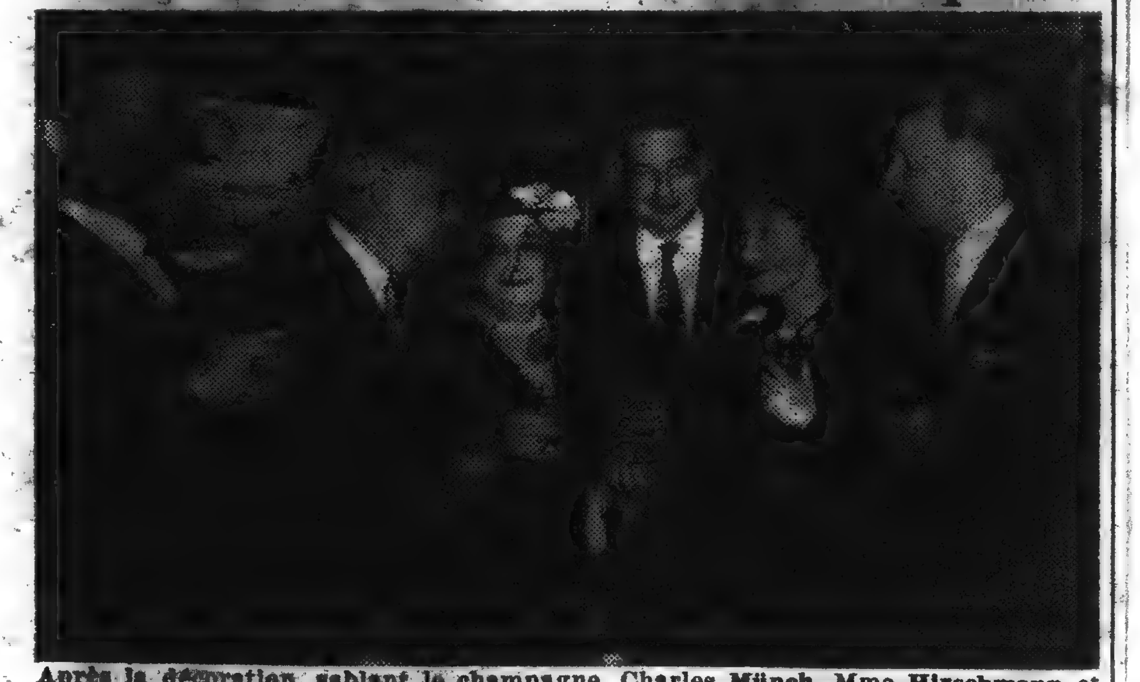
3 Mai 1959 FRANCE AMERIQUE

BOSTON

Mme Henriette Hirschmann, Chevalier des Palmes Académiques



Après la décoration, sablant le champagne, Charles Münch, Mme Hirschmann et ses deux fils, Mme et M. de Pampelonne. (Photo André Snow)

C'EST dans une véritable atmosphère de fête de famille que Mme Hirschmann, collaboratrice dévouée de Charles Münch comme elle le fut de son prédécesseur et grande amie des musiciens et de la musique française, a reçu les insignes de Chevalier de l'Ordre des Palmes Académiques qui lui ont été décernés récemment par le Gouvernement de la République française.

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

APR 19 1959

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Soloists scheduled to appear are Martha Lipton, Belva Boroditsky, Marguerite Lavergne, Marguerite Gignac, Eileen Farrell, and Therese Guerard, sopranos and mezzo-sopranos; Tadea Pylko and Maureen Forrester, contraltos; Jean-Paul Jeanotte, Andre Turp, and Nicolai Gedda, tenors; Louis Quilico, and Robert Savoie, baritones; Denis Harbour, and Norman Farrow, basses; Nathan Milstein, and Christian Ferras, violinists; Joseph de Pasquale, violist; and Leon Fleisher and Glenn Gould, pianists.

GREETINGS, FRIENDS!

'Tis the night before Christmas, and all through this page
You're apt to find bursts of fond holiday rage
In token of love for our friends and our foes
As this turbulent year totters near to its close.
So, Christmas joy to one and all
Is what we say to Juanita Hall,
And what we say to our friend Hugh Beach
Is New Year cheer to all and each.
A happy Yule to everyone—
To Agnes Ash and Mignon Dunn;
Greetings to Father John LaFarge;
A blessing on the world at large!
We'll join in a jovial holiday bun
With all the candidates who won;
Wassail to Senator Gale McGee,
And Nelson, our Governor next-to-be!
God rest ye merry, Democrats!
Let there be magnificats
And other paeans by the choir
For Vermont's landslide, William Meyer!
Sing a glee for Arthur Healy,
Pat Smithwick, and Elwyn Seelye;
Drink success to the United Nations,
To lunar circumnavigations;
Carouse in honor of Elston Howard;
Shout a Come-all-ye for Noël Coward;
And hope that Congress Eighty-six
Will give us a rest from politics!
(The hope, though general, is vain;
They've already started the next campaign.)
Busses from singer Laurel Hurley
Should be in order for Bob Turley,
Red Buttons, William Brede,
Van Cliburn, and Harrison Tweed.
Peace to the devotees of Zen!
Happy gloom to the Beat Young Men—
Osborne, Amis, Kerouac
(Man, dig that misanthropic Jack!).
Cheers for the Morrises, Edna and John,
For Governor Ave and the Aga Khan!
Our homage, writ on a golden plaque,
To Hero Boris Pasternak!
Joy to President Sarah Blanding,
Christopher Chenery, First Landing,
Walter Kiernan, John Cotter,
Briggs Cunningham, Elma Dotter!
Noël, Noël to Barry Morell,
Wallace Cox, Nicole Courcel,
Vivian Fuchs, Stan Freeman,
Ngaio Marsh, and Herbert Lehman!
Peace to Alfredo Antonini!
A primitive for James J. Sweeney!
We now feel urged to shout hurrah
For Louise Talma and Robert Shaw;
We'd also like to yell hooray
For Tom Skypeck and Elaine May!
Love to Mrs. Howard Cullman!
Regards to you, James Ramsey Ullman,
And sk[illegible] most vali[illegible]tella
By the [illegible] of Campan[illegible]
Greetings from this intrepid rhymer
Are pressed upon George Oppenheimer,
Wernher von Braun, William Sansom,
Arthur Miller, and John Crowe Ransom.
Give tasty gifts to Peter Finch,
Harry Golden, and Christopher Lynch;
Pin costly jewelry on Pat Stanley;
Send Sulka ties to John P. Shanley;
And give all sorts of pretty things
To Peggy Wood and Ketti Frings.
Now, varlets, deck the hall with mist-
Letoe and stuff for Harlin Quist;
Trim the lintel with fragrant pine
For Mme. Artur Rubinstein,
And fix the joint up nice with holly
For Bernstein, Reiner, Barbirolli,
Leinsdorf, Walter, Munch, and Schippers;
And Jackie Murphy and other nippers!
See that a pleasant Christmas snow
Wafts gently down upon Fred Coe,
On George Panetta, Nat King Cole,
Francis Dixon, and Charles de Gaulle.
Come, let us chant the "Marseillaise"
For France, to wish her happy days,
And while we're at it, let us ask a
Benison upon Alaska.
By all the stars that twink above,
We swear to cherish Leonard Dove,
And our good will could not be keener
Than it is for Jo Mielziner,
Isaac Marcosson, Hugh Baillie,
King Hussein, and Berton Braley.
Minstrels, kindly get on the job
For Mildred Rockwell and Dr. Bob,
And give with song for Reginald Torrey,
Warren Mehrtens, and Piper Laurie!
We'll gather round the groaning board
With Cabot Lodge and Constance Ford,
And fall upon a Twelfth Night cake
With Bob, Avard, and Charlie Dake.
We'll toss a party for Eddie Bracken,
Toss a salad for Richard McCracken,
Ply our godchild Patricia Ross
With turkey wings and giblet sauce.

And though these days it seems Misrule
Has taken entire charge of the Yule,
We still will welcome '59
By bursting into "Auld Lang Syne"
For friends who tarry far away.
To those we meet with every day,
To those whose names refuse to rhyme,
Our fondest at this Christmastime,
And to those whose monikers won't scan,
The best from old

FRANK SULLIVAN

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY

JAN 15 1959

Munch To Conduct First Monaco Orchestra Concert

Monte Carlo, Monaco.—Charles Munch, musical director of the Boston Symphony, will conduct the inaugural concert of the Orchestra of the Principality of Monaco, on Jan. 16 in the Theatre of Monte Carlo. Prince Rainier's interest in music has led him to form the ensemble from among the best musicians in France. Both he and Princess Grace will attend the event. In honor of the Princess' American birth, the program will open with the Adagio for Strings by the American composer Samuel Barber. Two symphonies—the Fifth of Honegger and the "Fantastique" of Berlioz—will complete the concert.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 16 1958

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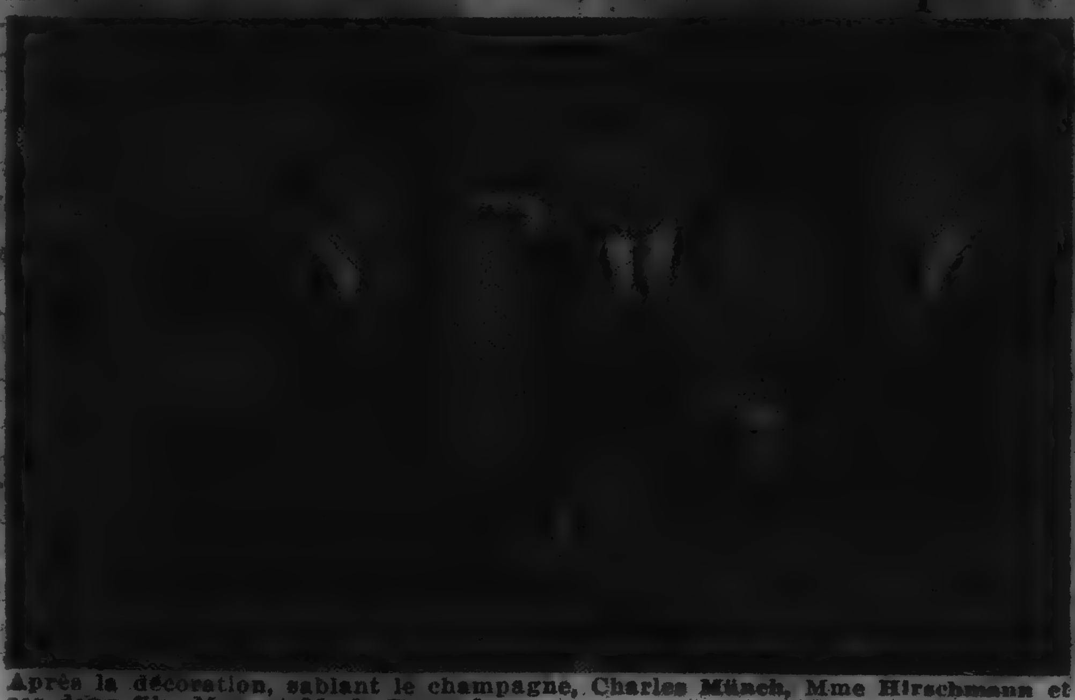

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MONTHLY

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For Mme. Artur Rubinst[illegible]
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For friends who tarry far away.
To those we meet with every day,
To those whose names refuse to rhyme,
Our fondest at this Christmastime,
And to those whose monikers won't scan,
The best from old

FRANK SULLIVAN

270

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 16 1958

On the Musi

Harold Farberman will conduct an orchestra of 55 members of the Boston Symphony, featuring the Boston Percussion Ensemble, in Jordan Hall. The first of two Boston concerts will take place Wednesday evening, Dec. 3, and will include works by Pergolesi, Farberman, and Bartók. Bartók will be represented by his Piano Concerto No. 1, with Leonid Hambro as assisting artist.

The same program will be given in Town Hall, New York, on Dec. 14. The second Boston concert is scheduled in early February.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

DEC 13 1958

Farberman Gives N. Y. Concert

Harold Farberman will conduct 55 members of the Boston Symphony Orchestra in a repeat performance of his Dec. 3, Jordan Hall program, tomorrow afternoon in Town Hall, New York. Corinne Curry, soprano, and Leonid Hambro, pianist, will be the soloists.

The program includes: Farberman, Symphony No. One for Percussion and Strings, Greek Scene; Pergolesi, Concertino No. Four in F; and the first New York playing of Bartok's Piano Concerto No. One.

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900 and 1,000 applications.

Eagle 3/25/5

Music Inn Suite Record Released By Mercury Co.

The Music Inn Suite, a composition by percussionist Harold Farberman of the Boston Symphony Orchestra, has been released by Mercury Records (MG 36144).

The work was recorded during a concert at Music Inn in Lenox last summer, and also is available in stereophonic form. Other compositions on the record include Variations on a Familiar Theme and Mr. Farberman's long tone poem, Evolution.

Long Title

The full title of the record is "Max Roach with the Boston Percussion Ensemble Under the Direction of Harold Farberman." The Boston Percussion Ensemble is made up of members of the BSO, and jazz drummer Roach sat in with them for this special session. Also on the record are French horn player James Staglaino and soprano Corinne Curry (Mrs. Farberman).

In Mr. Farberman's description of the Music Inn Suite, which includes such landmarks as "The Poodle Tower" and the "Potting Shed," he describes the section "Stephanie B" as "a portrait of the first lady of Music Inn. One has to meet Stephanie Barber to appreciate her. It can only be said that she is personality, color and vibrancy personified."

When queried at Hillcrest Hospital where she is recuperating from a broken leg, Mrs. Barber said she had no comment on the description.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

FEB 1959

Harold Farberman Concert, Dec. 14, 5:30—Harold Farberman, 29-year-old percussionist of the Boston Symphony, brought 55 members of that orchestra to Town Hall and led them in a program that included two of his own works. The first was a setting for soprano and orchestra of five scenes from the Greek Oedipus and Atreus plays. They were dramatic recitatives, using sharp rhythmic and percussive effects rather than thematic material to convey emotion. The result was stormy and full of surprises, but not very moving. The soloist, Corinne Curry, looking very beautiful and classic, sang the bleak music with taste and intelligence.

The other Farberman work was a Symphony for Percussion and Strings whose purpose (according to the composer) was to prove that the percussion department "can make music as well as noise." The heroes of the occasion were seven percussionists who tiptoed through a maze of xylophones, marimbas, chimes, vibraphones, kettledrums, traps, etc., coming in on cue and proving the composer's point very well. This was virtuoso writing and playing without a dull moment. The jingling melodies, taps and booms were all disciplined by a strong musical intelligence and the last movement — a popular dance tune treated to serious development and great rhythmic variation—was fresh and effective.

The program opened with a Pergolesi Concerto for string orchestra and closed with Bartok's Piano Concerto No. 1 (in its first New York performance). Leonid Hambro played the Bartok with the barbaric drive, rhythmic subtlety and delight in contrasting sonorities that it required. Why this concerto, written in 1926, has not been heard oftener is a mystery, but it should certainly be played soon again.

R. H.

Farberman Conducts Own Compositions

Fifty-five members of the Boston Symphony, featuring the Boston Percussion Ensemble, Harold Farberman, conductor. Corinne Curry, soprano. Leonid Hambro, pianist. Town Hall, Dec. 14, 5:30:

Concertino No. 4 in F minor . . Pergolesi
"Greek Scene" for Soprano and Orchestra (1957) . . . . Farberman
Symphony No. 1 for Percussion and Strings (1954) . . . . . . Farberman
Piano Concerto No. 1 (1926) Bartok
(First New York Performance)

Few concerts in a season offer such an abundance of riches so well presented as this one. The Pergolesi Concertino, played with a reduced orchestra of 18 strings, was as delightful as it was unfamiliar. Mr. Farberman's own works, like the Bartok, turned out to be among the most interesting and vital scores heard here in many a moon. The soloists were exceptionally well chosen for their respective tasks and the members of the orchestra outdid themselves. Mr. Farberman the conductor, like Mr. Farberman the composer, knew exactly what he wanted to express and how to do it.

The "Greek Scene" was composed especially for Corinne Curry (Mrs. Farberman in private life), who was the soloist in this performance. In its original form the work called for a pianist, a percussionist playing sev-

Harold Farberman

Euripides, and Sophocles. Mr. Farberman has fashioned a musical score that retells the bloody tale of infanticide, patricide and matricide with terrifying power, beauty and imagination. The "Clytemnestra" movements are particularly electrifying and the composer heightens the horrors narrated by the voice with many ingenious effects including glissandi on the timpani and wailing trumpets and woodwinds.

Miss Curry, a statuesque beauty in her wine-colored robe, looked as though she had just stepped from a Grecian vase. She sang the difficult vocal part with compelling power and insight. Every word came over clearly despite the difficulties of the intervals she had to sing.

The Symphony for Percussion and Strings, bearing no resemblance whatsoever to "Greek Scene", is a fascinating work in its own right. Since Mr. Farberman is a percussionist himself with the Boston Symphony, he is in his element here. Despite its "Pop" airs and dance-band rhythms, the Symphony is abstract music designed to show off the musical potentials of percussion instruments.

It seems inconceivable that Bartok's Piano Concerto No. 1, which was composed in 1926, has had to wait this long for its first New York performance. Now that it has been heard the excuses propounded for its neglect, such as its enormous difficulties, its ever shifting rhythmic complexity, and the time and expense involved in rehearsing it adequately, seem pretty lame ones for keeping a masterpiece out of circulation. And a masterpiece it is, typically Bartokian in its rhythmic and harmonic splendor. The Andante is as haunting a cantilena as was ever penned for the piano. Leonid Hambro played the solo part with masterly ease, understanding and a real affinity for the work. Mr. Farberman conducted with authority and sympathy and the members of the orchestra threw themselves wholeheartedly into the performance.

—R. K.

WESTWOOD, N. J.
LOCAL
Circ. W. 525

OCT 23 1958

CONCERT PIANIST WILL PERFORM AT LIVELY ARTS CLASS

Seymour Lipkin, one of the most outstanding young concert pianists in the music world, will bring an evening of music to the Lively Arts class members of the School of Adult Education, Pascack Valley Regional High School on October 27. This will be the fourth program in the series being offered by the Adult School.

Mr. Lipkin, who gave his first concert at the age of 4, is rated as one of the top piano artists today. In his teens the concert pianist toured with Jascha Heifetz, violin virtuoso, and at the age of 18 he was awarded the Rachmaninoff Fund Award. Since that time he has appeared with over 25 American symphony orchestras as guest soloist in more than 80 performances. A member of the faculty of the Berkshire Music Festival, he has, of course, been one of the outstanding concert artists who have helped to make this summer music festival so successful.

SEYMOUR LIPKIN

On October 27 he will discuss and demonstrate the role of the creative artist in cultural communication. Over 40 members have registered for the class which, according to the director, Donald L. Wyckoff, has already proven itself a huge success as an experiment in community adult education.

Globe 10/28/58

Stage Today

"COMES A DAY"—Colonial Theater at 8:30. Speed Lamkin's first play about troubles among a contemporary family with Judith Anderson, Arthur O'Connell and George C. Scott.

"FLOWER DRUM SONG"—Shubert Theater at 8:30. Rodgers and Hammerstein's new musical, about the Chinese contingent in San Francisco, with Miyoshi Umeki, Juanita Hall, Pat Suzuki. Directed by Gene Kelly; dances by Carol Haney.

VICTOR BORGE—Symphony Hall at 8:30. "Comedy in Music," one-man show by the Danish pianist-comedian.

De Pasquale to Play

Joseph de Pasquale, principle violinist of the Boston Symphony Orchestra, will be featured as soloist with the Harvard-Radcliffe Orchestra on Friday at 8:30 p.m. in Sanders Theater.

De Pasquale will perform the Berlioz "Harold in Italy," a descriptive symphony with viola solo. The program will include: Brahms, "Variations on a theme by Haydn, Op. 56A, and the Mozart Symphony No. 26 in E flat K. 186.

Book publishers issued 13,142 hard-cover titles in 1957 and 4500 paperback titles.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

OCT 13 1958

BERKSHIRE SYMPHONY SCHEDULES SOLOISTS

WILLIAMSTOWN — Two distinguished soloists will perform with the Berkshire Community Symphony Orchestra during the present season. Rehearsals for the fall will begin tonight.

For the Nov. 24 concert, the orchestra will be joined by the young American pianist, William Masselos, in Saint-Saens' "Concerto No. 2 in G Minor." Masselos will perform the same composition a short time later with the New York Philharmonic under the direction of Dimitri Mitropoulos.

For the spring concert May 11, Pasquale Cardillo, clarinetist of the Boston Symphony Orchestra and the Boston Pops, will be the soloist in the lyric, "Clarinet Concerto" of Mozart. This will be one of the few occasions that Cardillo, long-time resident of North Adams, and a member of the famous and musical Cardillo family, will perform in the northern Berkshire area.

Irwin Shainman, associate professor of music at Williams College, will return as the orchestra's director after a one-year leave of absence. This will be his eighth year as the leader of the 70-member group.

Herald 10/30

De Pasquale to Play For Pierian Sodality

Joseph de Pasquale, solo violist of the Boston Symphony Orchestra, will be featured with the Harvard-Radcliffe Orchestra tomorrow evening at 8:30 in Sanders Theatre (Cambridge). Mr. de Pasquale will perform the Berlioz "Harold in Italy," a descriptive symphony with viola solo.

270

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 16 1958

On the Musi

Harold Farberman will conduct an orchestra of 55 members of the Boston Symphony, featuring the Boston Percussion Ensemble, in Jordan Hall. The first of two Boston concerts will take place Wednesday evening, Dec. 3, and will include works by Pergolesi, Farberman, and Bartók. Bartók will be represented by his Piano Concerto No. 1, with Leonid Hambro as assisting artist.

The same program will be given in Town Hall, New York, on Dec. 14. The second Boston concert is scheduled in early February.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

DEC 13 1958

Farberman Gives N. Y. Concert

Harold Farberman will conduct 55 members of the Boston Symphony Orchestra in a repeat performance of his Dec. 3, Jordan Hall program, tomorrow afternoon in Town Hall, New York. Corinne Curry, soprano, and Leonid Hambro, pianist, will be the soloists.

The program includes: Farberman, Symphony No. One for Percussion and Strings, Greek Scene; Pergolesi, Concertino No. Four in F; and the first New York playing of Bartok's Piano Concerto No. One.

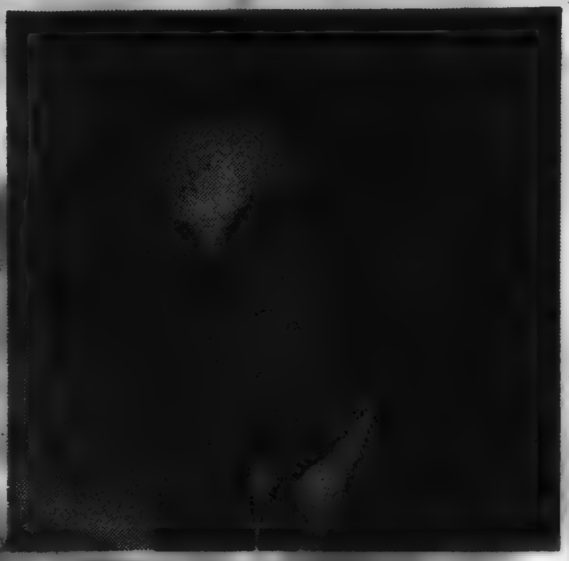
Farberman Conducts Own Compositions

Fifty-five members of the Boston Symphony, featuring the Boston Percussion Ensemble, Harold Farberman, conductor. Corinne Curry, soprano. Leonid Hambro, pianist. Town Hall, Dec. 14, 5:30:

Concertino No. 4 in F minor . . Pergolesi
"Greek Scene" for Soprano and Orchestra (1957) . . . . Farberman
Symphony No. 1 for Percussion and Strings (1954) . . . . . . Farberman
Piano Concerto No. 1 (1926) . . . Bartok
(First New York Performance)

Few concerts in a season offer such an abundance of riches so well presented as this one. The Pergolesi Concertino, played with a reduced orchestra of 18 strings, was as delightful as it was unfamiliar. Mr. Farberman's own works, like the Bartok, turned out to be among the most interesting and vital scores heard here in many a moon. The soloists were exceptionally well chosen for their respective tasks and the members of the orchestra outdid themselves. Mr. Farberman the conductor, like Mr. Farberman the composer, knew exactly what he wanted to express and how to do it.

The "Greek Scene" was composed especially for Corinne Curry (Mrs. Farberman in private life), who was the soloist in this performance. In its original form the work called for a pianist, a percussionist playing sev-



Harold Farberman

Euripides and Sophocles. Mr. Farberman has fashioned a musical score that retells the bloody tale of infanticide, patricide and matricide with terrifying power, beauty and imagination. The "Clytemnestra" movements are particularly electrifying and the composer heightens the horrors narrated by the voice with many ingenious effects including glissandi on the timpani and wailing trumpets and woodwinds.

Miss Curry, a statuesque beauty in her wine-colored robe, looked as though she had just stepped from a Grecian vase. She sang the difficult vocal part with compelling power and insight. Every word came over clearly despite the difficulties of the intervals she had to sing.

The Symphony for Percussion and Strings, bearing no resemblance whatsoever to "Greek Scene", is a fascinating work in its own right. Since Mr. Farberman is a percussionist himself with the Boston Symphony, he is in his element here. Despite its "Pop" airs and dance-band rhythms, the Symphony is abstract music designed to show off the musical potentials of percussion instruments.

It seems inconceivable that Bartok's Piano Concerto No. 1, which was composed in 1926, has had to wait this long for its first New York performance. Now that it has been heard the excuses propounded for its neglect, such as its enormous difficulties, its ever shifting rhythmic complexity, and the time and expense involved in rehearsing it adequately, seem pretty lame ones for keeping a masterpiece out of circulation. And a masterpiece it is, typically Bartokian in its rhythmic and harmonic splendor. The Andante is as haunting a [illegible] as was ever penned for the piano. Leonid Hambro played the solo part with masterly ease, understanding and a real affinity for the work. Mr. Farberman conducted with authority and sympathy and the members of the orchestra threw themselves wholeheartedly into the performance.

—R. K.

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900 and 1,000 applications.

~~Eagle~~ 3/25/5

Music Inn Suite Record Released By Mercury Co.

The Music Inn Suite, a composition by percussionist Harold Farberman of the Boston Symphony Orchestra, has been released by Mercury Records (MG 36144).

The work was recorded during a concert at Music Inn in Lenox last summer, and also is available in stereophonic form. Other compositions on the record include Variations on a Familiar Theme and Mr. Farberman's long tone poem, Evolution.

Long Title

The full title of the record is "Max Roach with the Boston Percussion Ensemble Under the Direction of Harold Farberman." The Boston Percussion Ensemble is made up of members of the BSO, and jazz drummer Roach sat in with them for this special session. Also on the record are French horn player James Staglaino and soprano Corinne Curry (Mrs. Farberman).

In Mr. Farberman's description of the Music Inn Suite, which includes such landmarks as "The Poodle Tower" and the "Potting Shed," he describes the section "Stephanie B" as "a portrait of the first lady of Music Inn." One has to meet Stephanie Barber to appreciate her. It can only be said that she is personality, color and vibrancy personified."

When queried at Hillcrest Hospital where she is recuperating from a broken leg, Mrs. Barber said she had no comment on the description.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

FEB 1959

Harold Farberman Concert, Dec. 14, 5:30—Harold Farberman, 29-year-old percussionist of the Boston Symphony, brought 55 members of that orchestra to Town Hall and led them in a program that included two of his own works. The first was a setting for soprano and orchestra of five scenes from the Greek Oedipus and Atreus plays. They were dramatic recitatives, using sharp rhythmic and percussive effects rather than thematic material to convey emotion. The result was stormy and full of surprises, but not very moving. The soloist, Corinne Curry, looking very beautiful and classic, sang the bleak music with taste and intelligence.

The other Farberman work was a Symphony for Percussion and Strings whose purpose (according to the composer) was to prove that the percussion department "can make music as well as noise." The heroes of the occasion were seven percussionists who tiptoed through a maze of xylophones, marimbas, chimes, vibraphones, kettledrums, traps, etc., coming in on cue and proving the composer's point very well. This was virtuoso writing and playing without a dull moment. The jingling melodies, taps and booms were all disciplined by a strong musical intelligence and the last movement—a popular dance tune treated to serious development and great rhythmic variation—was fresh and effective.

The program opened with a Pergolesi Concerto for string orchestra and closed with Bartok's Piano Concerto No. 1 (in its first New York performance). Leonid Hambro played the Bartok with the barbaric drive, rhythmic subtlety and delight in contrasting sonorities that it required. Why this concerto, written in 1926, has not been heard oftener is a mystery, but it should certainly be played soon again.

R. H.

WESTWOOD, N. J.
LOCAL
Circ. W. 525

OCT 23 1958

CONCERT PIANIST WILL PERFORM AT LIVELY ARTS CLASS

Seymour Lipkin, one of "the most outstanding young concert pianists in the music world, will bring an evening of music to the Lively Arts class members of the School of Adult Education, Pascack Valley Regional High School on October 27. This will be the fourth program in the series being offered by the Adult School.

Mr. Lipkin, who gave his first concert at the age of 4, is rated as one of the top piano artists today. In his teens the concert pianist toured with Jascha Heifetz, violin virtuoso, and at the age of 18 he was awarded the Rachmaninoff Fund Award. Since that time he has appeared with over 25 American symphony orchestras as guest soloist in more than 80 performances. A member of the faculty of the Berkshire Music Festival, he has, of course, been one of the outstanding concert artists who have helped to make this summer music festival so successful.

SEYMOUR LIPKIN

On October 27 he will discuss and demonstrate the role of the creative artist in cultural communication. Over 40 members have registered for the class which, according to the director, Donald L. Wyckoff, has already proven itself a huge success as an experiment in community adult education.

Globe 10/28/58

Stage Today

"COMES A DAY"—Colonial Theater at 8:30. Speed Lamkin's first play about troubles among a contemporary family with Judith Anderson, Arthur O'Connell and George C. Scott.

"FLOWER DRUM SONG"—Shubert Theater at 8:30. Rodgers and Hammerstein's new musical, about the Chinese contingent in San Francisco, with Miyoshi Umeki, Juanita Hall, Pat Suzuki. Directed by Gene Kelly; dances by Carol Haney.

VICTOR BORGE—Symphony Hall at 8:30. "Comedy in Music," one-man show by the Danish pianist-comedian.

De Pasquale to Play

Joseph de Pasquale, principle violinist of the Boston Symphony Orchestra, will be featured as soloist with the Harvard-Radcliffe Orchestra on Friday at 8:30 p.m. in Sanders Theater.

De Pasquale will perform the Berlioz "Harold in Italy," a descriptive symphony with viola solo. The program will include: Brahms, "Variations on a theme by Haydn, Op. 56A, and the Mozart Symphony No. 26 in E flat K. 186.

Book publishers issued 13,142 hard-cover titles in 1957 and 4500 paperback titles.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

OCT 13 1958

BERKSHIRE SYMPHONY SCHEDULES SOLOISTS

WILLIAMSTOWN — Two distinguished soloists will perform with the Berkshire Community Symphony Orchestra during the present season. Rehearsals for the fall will begin tonight.

For the Nov. 24 concert, the orchestra will be joined by the young American pianist, William Masselos, in Saint-Saens' "Concerto No. 2 in G Minor." Masselos will perform the same composition a short time later with the New York Philharmonic under the direction of Dimitri Mitropoulos.

For the spring concert May 11, Pasquale Cardillo, clarinetist of the Boston Symphony Orchestra and the Boston Pops, will be the soloist in the lyric, "Clarinet Concerto" of Mozart. This will be one of the few occasions that Cardillo, long-time resident of North Adams, and a member of the famous and musical Cardillo family, will perform in the northern Berkshire area.

Irwin Shainman, associate professor of music at Williams College, will return as the orchestra's director after a one-year leave of absence. This will be his eighth year as the leader of the 70-member group.

Herald 10/30

De Pasquale to Play For Pierian Sodality

Joseph de Pasquale, solo violist of the Boston Symphony Orchestra, will be featured with the Harvard-Radcliffe Orchestra tomorrow evening at 8:30 in Sanders Theatre (Cambridge). Mr. de Pasquale will perform the Berlioz "Harold in Italy," a descriptive symphony with viola solo.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 9 1959

Boston-Iceland String Quartet Plans U.S. Tour

Impromptu concerts played in Iceland some months ago by two Boston Symphony Orchestra musicians and two from the Icelandic National Orchestra have led to the scheduling of a tour of the United States by the string quartet.

The Icelandic concerts came when foul weather held a group of Boston Symphony musicians in Reykjavik. Violinist George Humphrey and clelist Karl Zeise combined with Bjorn Olafsson and Jon Sen, first violinists of the Icelandic group.

The Americans were invited back last summer for a string quartet tour of Iceland. The quartet's U.S. tour, expected to start in the spring, was developed through negotiations of the U.S. State Department, the Republic of Iceland, the Farfield Foundation, the Boston Symphony Orchestra and the American Federation of Musicians.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,393

JAN 9 1959

Quartet Springs From Iceland, Hub Symphonies

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next spring.

Plans for the tour, announced last night, were developed through the Republic of Iceland, the U.S. State Department, the Farfield Foundation, the Boston Symphony and the American Federation of Musicians.

No specific dates and places have yet been mapped out.

The quartet got together quite accidentally.

An ensemble of Boston Symphony musicians was in Iceland some months ago giving concerts in an inter - governmental exchange.

Bad weather kept the Americans from making a scheduled flight to the Westmann Islands. While marooned for three days in Reykjavik two of the Americans spent time playing with two Icelanders.

They are Americans George Humphrey, violinist, and Karl Zeise, cellist, and Icelanders Bjorn Olafsson, first violinist and concertmaster of the National Orchestra, and Jon Sen, also a first violinist for that orchestra.

They made such a hit in the Icelandic capital that the two Americans were invited back last summer to combine with the Icelanders for a tour of the northern Republic.

Then plans were developed for a tour of the United States.

Times (e)
BEVERLY, Mass.
Republican
Circ. 7,648

JAN 13 1959

Two Boston Symphony Men Join Iceland In Exchange Of String Quartet Program

An international cultural exchange, undoubtedly the first of its kind, is to take place between Iceland and the United States. Two remarkable Icelandic musicians, and two members of the Boston Symphony Orchestra, will present programs of quartets for string instruments on a tour of this country.

This goodwill project is the outgrowth of many sources of goodwill — the Republic of Iceland, the U.S. State Department, the Farfield Foundation, the Boston Symphony Orchestra and the American Federation of Musicians.

How the venture began is a striking story. On a previous intergovernmental exchange, an ensemble of Boston Symphony musicians concertized in Iceland. When a scheduled flight to the Westmann Islands was halted by foul weather, two of the Americans marooned for three days in Reyjavik, the capital of the Republic, devoted their time to playing quartets with two Icelanders.

This music-making made a hit both with the participants and impromptu audiences. As a result, the two Boston Symphony men — violist George Humphrey, and cellist Karl Zeise — were invited back last summer to combine again with their previous two Icelandic colleagues to tour the northern Republic. Their mission was to present quartet concerts under the auspices of the two governments. From that venture there blossomed the idea of an American tour of the international quartet. The brilliant Icelandic musicians are Bjorn Olafsson and Jon Sen, first violinists of the National Orchestra of their country — the former being its concert-master.

Post (e)
BRIDGEPORT, Conn.
Independent
Circ. 78,913

AN 13 1959

Passing Show

By FRED RUSSELL

Musicians Plan Goodwill Project

An international cultural exchange, undoubtedly the first of its kind, is to take place between iceland and the United States. Two remarkable Icelandic musicians, and two members of the Boston Symphony Orchestra, will present programs of quartets for string instruments on a tour of this country. This goodwill project is the outgrowth of many sources of goodwill—the Republic of Iceland, the U. S. State department, the Farfield Foundation, the Boston Symphony Orchestra, and the American Federation of Musicians.

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Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

JAN 9 1959

Boston, Icelandic Musicians On Cultural Exchange Tour

Two members of the Boston Symphony Orchestra and two of Iceland's distinguished musicians will make a tour of this country as a string quartet, upon a cultural exchange between the United States and Iceland.

The Bostonians are violist George Humphrey and cellist Karl Zeise; the Icelanders are Bjorn Olafsson and Jon Sen, first violinists in the National Orchestra of their country. Olafsson is concertmaster of the orchestra.

This goodwill project is the result of cooperative enterprise on the part of the Iceland Government, the U.S. Department of State, the Fairfield Foundation, the Boston Symphony Orchestra and the American Federation of Musicians.

The four musicians, by sheer chance, met when a group of Boston Symphony players were detained by bad flying weather in Reykjavik. Humphrey, Zeise, Olafsson and Sen were introduced, and passed the time playing string quartets. As a result, the Boston musicians were invited to return to Iceland. The forthcoming American tour later materialized. The itinterary has yet to be announced.

Times (e)
BARRE, Vt.
Republican
Circ. 8,323

JAN 10 1959

Plan Musical Tour

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next spring.

Journal (e)
LEWISTON-AUBURN, Me.
Independent Republican
Circ. 14,890

JAN 9 1959

U. S. and Icelandic Orchestra Members To Make Spring Tour

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next spring.

Plans for the tour, announced last night, were developed through the Republic of Iceland, the U.S. State Department, the Farfield Foundation, the Boston Symphony and the American Federation of Musicians.

No specific dates and places have yet been mapped out.

The quartet got together quite accidentally.

An ensemble of Boston Symphony musicians was in Iceland some months ago giving concerts in an inter - governmental exchange.

Bad weather kept the Americans from making a scheduled flight to the Westmann Islands. While marooned for three days in Reykjavik two of the Americans spent time playing with two Icelanders.

They are Americans George Humphrey, violinist, and Karl Zeise, cellist, and Icelanders Bjorn Olafsson, first violinist and concertmaster of the National Orchestra, and Jon Sen, also a first violinist for that orchestra.

They made such a hit in the Icelandic capital that the two Americans were invited back last summer to combine with the Icelanders for a tour of the northern Republic.

Then plans were developed, for a tour of the United States.

Argus (e)
MONTPELIER, Vt.
Independent
Circ. 4,995

JAN 10 1959

Plan US Tour As Quartet

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next spring.

Plans for the tour, announced last night, were developed through the Republic of Iceland, the U.S. State Department, the Farfield Foundation, the Boston Symphony and the American Federation of Musicians.

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They made such a hit in the Icelandic capital that the two Americans were invited back last summer to combine with the Icelanders for a tour of the northern Republic.

Then plans were developed for a tour of the United States.

News (e)
NEWPORT, R. I.
Independent
Circ. 12,400

JAN 10 1959

U. S., Iceland Join In Concert Tour

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next spring.

Plans were developed through the Republic of Iceland, the U.S. State Department, the Farfield Foundation, the Boston Symphony and the American Federation of Musicians.

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They made such a hit in the Icelandic capital that the two Americans were invited back last summer to combine with the Icelanders for a tour of the northern Republic.

Then plans were developed for a tour of the United States.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

MAY 22 1959

oston, Iceldndic Musicians Merge In American Tour

Two Icelandic musicians will m up with two Boston Sym- ony Orchestra members for special tour, sponsored by United States International tural Exchange Program, it s announced last night. jorn Olafsson, concertmas- of the National Symphony Orchestra of Iceland, and Jon Sen, violinist, will arrive at New York by plane Sunday to prepare for their American debut.

They will combine with George Humphrey, violinist, and Karl Zeise, cellist, under the name [illegible] the Icelandic-American Quartet.

The first concerts will be June 1 and 2 at the Harvard Musical Assn. They will then play in New York, Canada, the Dakotas, Minnesota and Wisconsin.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

MAY 22 1959

Two Icelanders To Perform with Symphony Artists

Two Icelandic musicians and two members of the Boston Symphony Orchestra will perform as the Icelandic - American quartet June 1-2, in Harvard Musical Association concerts, the first in a North American tour under the auspices of the U.S. International Cultural Exchange Program.

The Icelanders, Bjorn Olafsson, cocertmaster of the National Symphony Orchestra of Iceland, and his associate, Jon Sen, violinist, will perform with George Humphrey, Violist, and Karl Zeise, cellist, of the Boston orchestra.

The Bostonions, under U.S. government auspices, toured with the two Icelandic musicians in Iceland last June.

The U.S. tour will include concerts in the Dakotas, Minnesota and Wisconsin.

272

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 30,169

JAN 10 1959

Icelandic-U.S. Quartet Plans American Tour

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next spring.

Plans for the tour were developed through the Republic of Iceland, the U.S. State Department, the Farfield Foundation, the Boston Symphony and the American Federation of Musicians.

No specific dates and places have yet been mapped out.

The quartet got together quite accidentally.

An ensemble of Boston Symphony musicians was in Iceland some months ago giving concerts in an inter-governmental exchange.

Bad weather kept the Americans from making a scheduled flight to the Westmann Islands. While marooned for three days in Reykjavik two of the Americans spent time playing with two Icelanders.

They are Americans George Humphrey, violinist, and Karl Zeise, cellist, and Icelanders Bjorn Olafsson, first violinist and concertmaster of the National Orchestra, and Jon Sen, also a first violinist for that orchestra.

They made such a hit in the Icelandic capital that the two Americans were invited back last summer to combine with the Icelanders for a tour of the northern Republic.

Then plans were developed for a tour of the United States.

BERKSHIRE EAGLE
Jan. 13, 1959

2 BSO Players Plan Quartet Tour With Icelanders

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a U.S. tour as a string quartet, probably beginning next spring.

Plans for the tour were developed through the Republic of Iceland, the U.S. State Department, the Farfield Foundation, the Boston Symphony and the American Federation of Musicians.

Specific dates and places have not yet been mapped out.

The quartet got together quite accidentally.

An ensemble of Boston Symphony musicians was in Iceland some months ago giving concerts in an intergovernmental exchange.

Weathered In

Bad weather kept the Americans from making a scheduled flight to the Westmann Islands. While marooned for three days in Reykjavik two of the Americans spent time playing with two Icelanders.

They were George Humphrey, violinist, and Karl Zeise, cellist. The Icelanders were Bjorn Olafssen, first violinist and concertmaster of the National Orchestra, and Jon Sen, also a first violinist for that orchestra.

They made such a hit in the Icelandic capital that the two Americans were invited back last summer to combine with the Icelanders for a tour of the northern Republic.

Then plans were developed for a tour of the United States.

FLINT, MICH.
JOURNAL
Circ. D. 92,706 - S. 92,036

JAN 18 1959

Iceland, U. S. Plan 'Exchange'

Bad Weather Leads To Cultural Tour

An international cultural exchange—undoubtedly the first of its kind—is to take place between Iceland and the United States. And all because of bad weather.

Two Icelandic musicians and two members of the Boston Symphony Orchestra will present string-quartet programs on a tour of the United States.

The two Boston musicians, violist George Humphrey and cellist Karl Zeise, were among a group of Boston Symphony members who were concertizing in Iceland some time ago. When foul weather marooned the Americans for three days, Humphrey and Zeise began playing quartets with the two Icelanders, Bjorn Olaffson and Jon Sen, first violinists of the Iceland National Orchestra.

During that chance happening the idea for an American tour by an international quartet was born.

MUSICIAN
NEWARK, N.J.
MONTHLY 229,070

FEB 1959

Two Icelandic musicians and two members of the Boston Symphony have formed a string quartet and will present programs on a tour of the United States. This cultural exchange project is the result of many sources of good will: The Republic of Iceland, the United States State Department, the A. F. of M., the Farfield Foundation and the Boston Symphony.

How the venture began is a striking story. On a previous inter-governmental exchange, an ensemble of Boston Symphony musicians gave concerts in Iceland. When a scheduled flight to the Westmann Islands was halted by foul weather, two of the Americans, marooned for three days in Reyjavik, the capital of the Republic, devoted their time to playing quartets with two Icelanders. This music-making made a hit both with the participants and impromptu audiences. As a result, the two Boston Symphony men—violist George Humphrey and cellist Karl Zeise—were invited back last summer to combine again with their previous two Icelandic colleagues to tour the northern Republic. Their mission was to present quartet concerts under the auspices of the two governments. From that venture there blossomed the idea of an American tour of the international quartet. The brilliant Icelandic musicians are Bjorn Olafsson and Jon Sen, first violinists of the National Orchestra of their country—the former, its concertmaster.

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 26,133

JAN 9 1959

the Red Cross by Japan.

Music Unites 2 Icelandic, Boston Pairs

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next spring.

Plans for the tour, announced last night, were developed through the Republic of Iceland, the U.S. State Department, the Farfield Foundation, the Boston Symphony and the American Federation of Musicians.

No specific dates and places have yet been mapped out.

Accidental Meeting

The quartet got together quite accidentally.

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Made Hit In Iceland

They are Americans George Humphrey, violinist, and Karl Zeise, cellist, and Icelanders Bjorn Olafsson, first violinist and concertmaster of the National Orchestra, and Jon Sen, also a first violinist for that orchestra.

They made such a hit in the Icelandic capital that the two Americans were invited back last summer to combine with the Icelanders for a tour of the northern Republic,

Then plans were developed for a tour of the United States.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,701

JAN 9 1959

Quartet Plans U. S. Tour

BOSTON, (AP)—Two members of the Boston Symphony Orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next Spring.

Plans for the tour, announced last night, were developed through the republic of Iceland, the U. S. State Department, the Farfield Foundation, the Boston Symphony and the American Federation of Musicians.

No specific dates and places have yet been mapped out.

The quartet got together quite accidentally.

An ensemble of Boston Symphony musicians was in Iceland some months ago giving concerts in an inter governmental exchange.

Play Together

Bad weather kept the Americans from making a scheduled flight to the Westmann Islands. While marooned for three days in Reykjavik two of the Americans spent time playing with two Icelanders.

They are Americans George Humphrey, violinist, and Karl Zeise, cellist, and Icelanders Bjorn Olafsson, first violinist and concertmaster of the National Orchestra, and Jon Sen, also a first violinist for that orchestra.

They made such a hit in the Icelandic capital that the two Americans were invited back last Summer to combine with the Icelanders for a tour of the northern republic.

Then plans were developed for a tour of the United States.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JAN 25 1959

Music

Boston Musicians Join Icelanders in Unique Tour

By RAYMOND MORIN
Telegram Music Critic

An international cultural exchange, undoubtedly the first of its kind, is to take place between Iceland and the United States.

Two violinists of the National Orchestra of Iceland — (Bjorn Olafsson (concert matster) and Jon Sen) and two members of the Boston Symphony (violist George Humphrey and cellist Karl Zeise) will present programs of quartets on a tour of this country.

The tour will begin at the conclusion of the Boston Symphony season in April, and during the next several weeks the quartet will tour as far as the Midwest.

This has not been a simple matter to arrange. Detailed negotiations were necessary between the two governments. The Boston Pops concerts will begin at the end of April or early May. Humphrey and Zeise had to be excused by Arthur Fiedler from performing in the "Pops."

Incidentally, this year marks Fiedler's 30th year as conductor of the Boston Pops.

How It Started

How the Icelandic - American venture began is a striking story.

On a previous international exchange, an ensemble of Boston Symphony musicians concertized in Iceland. When a scheduled flight to the Westmann Islands was halted by four weather, two of the Americans spent their three marooned days playing quartets with two Icelanders.

As a result, the two Americans, Humphrey and Zeise, were invited back last summer to present quartet concerts under the auspices of the two governments.

The forthcoming tour should accomplish much to cement relations between this country and the "hand of mystery."

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169
"ICELAND"

MAR 1 - 1959

An interesting story is found in the recent formation of an international string quartet which is planning a tour of this country in the near future. The personnel of the new chamber group consists of two accomplished Icelandic musicians and two members of the Boston Symphony. The projected goodwill tour has several sponsors—the Republic of Iceland, the U. S. State Department, the Fairfield Foundation, the Boston Symphony, and the American Federation of Musicians.

The formation of the quartet was brought about through somewhat unusual circumstances. During a goodwill trip to Iceland, an ensemble of Boston Symphony musicians became marooned in Reyjavik, the Icelandic capitol, because of bad weather. To while away the time, violist George Humphrey and cellist Karl Zeise of the Boston Orchestra staged impromtu performances with violinists Bjorn Olafsson and Jon Sen of the Icelandic National Orchestra. The Americans returned by invitation last summer and the quartet's subsequent tour of the northern Republic was so successful that the players received the encouragement of their governments for the coming American tour.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

FEB 1959

Iceland and U. S. Artists Form Quartet for Tour

A cultural exchange between Iceland and the United States will take place when two Icelandic musicians, Bjorn Olafsson and Jon Sen, first violinists of the National Orchestra of their country, will present string quartet programs with Boston Symphony violist George Humphrey and cellist Karl Zeise on a tour of this country. The goodwill project is being sponsored by the Republic of Iceland, the U. S. State Department, the Boston Symphony, and the American Federation of Musicians.

The source of the plan was a previous intergovernmental exchange, when an ensemble of Boston Symphony musicians gave concerts in Iceland.

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 30,169

JAN 10 1959

Icelandic-U.S. Quartet Plans American Tour

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next spring.

Plans for the tour were developed through the Republic of Iceland, the U.S. State Department, the Farfield Foundation, the Boston Symphony and the American Federation of Musicians.

No specific dates and places have yet been mapped out.

The quartet got together quite accidentally.

An ensemble of Boston Symphony musicians was in Iceland some months ago giving concerts in an inter-governmental exchange.

Bad weather kept the Americans from making a scheduled flight to the Westmann Islands. While marooned for three days in Reykjavik two of the Americans spent time playing with two Icelanders.

They are Americans George Humphrey, violinist, and Karl Zeise, cellist, and Icelanders Bjorn Olafsson, first violinist and concertmaster of the National Orchestra, and Jon Sen, also a first violinist for that orchestra.

They made such a hit in the Icelandic capital that the two Americans were invited back last summer to combine with the Icelanders for a tour of the northern Republic.

Then plans were developed for a tour of the United States.

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 26,133

JAN 9 1959

the Red Cross by Japan.

Music Unites 2 Icelandic, Boston Pairs

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next spring.

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Accidental Meeting

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Made Hit In Iceland

They are Americans George Humphrey, violinist, and Karl Zeise, cellist, and Icelanders Bjorn Olafsson, first violinist and concertmaster of the National Orchestra, and Jon Sen, also a first violinist for that orchestra.

They made such a hit in the Icelandic capital that the two Americans were invited back last summer to combine with the Icelanders for a tour of the northern Republic.

Then plans were developed for a tour of the United States.

BERKSHIRE EAGLE
Jan. 13, 1959

2 BSO Players Plan Quartet Tour With Icelanders

BOSTON (AP) — Two members of the Boston Symphony orchestra and two from the Icelandic National Orchestra plan a U.S. tour as a string quartet, probably beginning next spring.

Plans for the tour were developed through the Republic of Iceland, the U.S. State Department, the Farfield Foundation, the Boston Symphony and the American Federation of Musicians.

Specific dates and places have not yet been mapped out.

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Then plans were developed for a tour of the United States.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,701

JAN 9 1959

Quartet Plans U.S. Tour

BOSTON, (AP)—Two members of the Boston Symphony Orchestra and two from the Icelandic National Orchestra plan a United States tour as a string quartet, probably beginning next Spring.

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FLINT, MICH.
JOURNAL
Circ. D. 92,706 - S. 92,036

JAN 18 1959

Iceland, U.S. Plan 'Exchange'

Bad Weather Leads To Cultural Tour

An international cultural exchange—undoubtedly the first of its kind—is to take place between Iceland and the United States. And all because of bad weather.

Two Icelandic musicians and two members of the Boston Symphony Orchestra will present string-quartet programs on a tour of the United States.

The two Boston musicians, violist George Humphrey and cellist Karl Zeise, were among a group of Boston Symphony members who were concertizing in Iceland some time ago. When foul weather marooned the Americans for three days, Humphrey and Zeise began playing quartets with the two Icelanders, Bjorn Olaffson and Jon Sen, first violinists of the Iceland National Orchestra.

During that chance happening the idea for an American tour by an international quartet was born.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JAN 25 1959

Music

Boston Musicians Join Icelanders in Unique Tour

By RAYMOND MORIN
Telegram Music Critic

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The tour will begin at the conclusion of the Boston Symphony season in April, and during the next several weeks the quartet will tour as far as the Midwest.

This has not been a simple matter to arrange. Detailed negotiations were necessary between the two governments. The Boston Pops concerts will begin at the end of April or early May. Humphrey and Zeise had to be excused by Arthur Fiedler from performing in the "Pops."

Incidentally, this year marks Fiedler's 30th year as conductor of the Boston Pops.

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As a result, the two Americans, Humphrey and Zeise, were invited back last summer to present quartet concerts under the auspices of the two governments.

The forthcoming tour should accomplish much to cement relations between this country and the "land of mystery."

MUSICIAN
NEWARK, N.J.
MONTHLY 229,070

FEB 1959

Two Icelandic musicians and two members of the Boston Symphony have formed a string quartet and will present programs on a tour of the United States. This cultural exchange project is the result of many sources of good will: The Republic of Iceland, the United States State Department, the A. F. of M., the Farfield Foundation and the Boston Symphony.

How the venture began is a striking story. On a previous inter-governmental exchange, an ensemble of Boston Symphony musicians gave concerts in Iceland. When a scheduled flight to the Westmann Islands was halted by foul weather, two of the Americans, marooned for three days in Reyjavik, the capital of the Republic, devoted their time to playing quartets with two Icelanders. This music-making made a hit both with the participants and impromptu audiences. As a result, the two Boston Symphony men—violist George Humphrey and cellist Karl Zeise—were invited back last summer to combine again with their previous two Icelandic colleagues to tour the northern Republic. Their mission was to present quartet concerts under the auspices of the two governments. From that venture there blossomed the idea of an American tour of the international quartet. The brilliant Icelandic musicians are Bjorn Olafsson and Jon Sen, first violinists of the National Orchestra of their country—the former, its concertmaster.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169
"ICELAND"

MAR 1 - 1959

An interesting story is found in the recent formation of an international string quartet which is planning a tour of this country in the near future. The personnel of the new chamber group consists of two accomplished Icelandic musicians and two members of the Boston Symphony. The projected goodwill tour has several sponsors—the Republic of Iceland, the U.S. State Department, the Fairfield Foundation, the Boston Symphony, and the American Federation of Musicians.

The formation of the quartet was brought about through somewhat unusual circumstances. During a goodwill trip to Iceland, an ensemble of Boston Symphony musicians became marooned in Reyjavik, the Icelandic capitol, because of bad weather. To while away the time, violist George Humphrey and cellist Karl Zeise of the Boston Orchestra staged impromtu performances with violinists Bjorn Olafsson and Jon Sen of the Icelandic National Orchestra. The Americans returned by invitation last summer and the quartet's subsequent tour of the northern Republic was so successful that the players received the encouragement of their governments for the coming American tour.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

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The source of the plan was a previous intergovernmental exchange, when an ensemble of Boston Symphony musicians gave concerts in Iceland.

MADISON, WIS.
STATE JOURNAL
D. 49,550 S. 79,013
MAY 26 1959

Bill Doudna's Spotlight

2 Iceland Musicians to Play Here June 17

Two Icelandic musicians and two from Boston will conclude a tour of six states and a Canadian province on June 17 with a concert at the University of Wisconsin, the Boston Symphony orchestra has announced.

DOUDNA

Bjorn Olafsson, concertmaster of the National Symphony orchestra of Iceland, and Jon Sen, violinist of the same orchestra, were due in Boston on Sunday. There they were to start rehearsals at once with George Humphrey, violist, and Karl Zeise, cellist, both members of the Boston Symphony.

This will be a renewal of their working together. The Bostonians, under U. S. government auspices, toured Iceland last June with the Icelanders.

The group will be called the Icelandic - American quartet. Its tour will be sponsored by the U. S. International Cultural Exchange program.

The series will start Monday in Boston. After that, the quartet will visit New York City, two cities in Manitoba, four in North Dakota, four in Minnesota, two in South Dakota, and two in Wisconsin—River Falls and Madison, both in one day.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

MAY 23 1959

Icelandic-American String Quartet Soon

BOSTON (AP)—Two members of the National Symphony Orchestra of Iceland are due in New York Sunday to join two string players of the Boston Symphony for cultural exchange concerts in Canada, the Dakotas, Minnesota and Wisconsin.

Bjorn Olafsson, concert master of the Icelandic orchestra, and Jon Sen, violinist, will combine with George Humphrey and Karl Zeise, Boston violinist and 'cellist, respectively, as the Icelandic-American quartet.

The Bostonians toured the island republic with the two Icelanders last June during a Boston Symphony visit under State Department auspices.

Olafsson and Sen are scheduled to arrive at Idlewild Airport, New York, Sunday morning. A week's rehearsals will precede the first concert in Boston June 1.

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070
MAY 27 1959

Amusements

Iceland Is Not Always Icy, Say Musicians From There

By CYRUS DURGIN

Bjorn Olafsson and Jon Sen two musicians of Iceland, arrived at Symphony Hall yesterday, but without fur coats or caps or anything to show they had come from that northern republic. Despite the name, Iceland is not always icy, it seems.

"The day we left it was warmer in the city of Reykjavik than in New York," grinned Sen, who is tall, dark, half Chinese on his father's side and fluent in English, since he was reared in England. "The normal temperature for southern Iceland at this time of year is from 50 to 55."

"In fact it never gets below zero in that part of Iceland," added Olafsson, who is short, brown-haired and ruddy. "You see, we have the benefit of the Gulf Stream."

Quartet Tour

The two musicians are violinists, and they have come to make a tour of the United States and Canada as a quartet, with violist George Humphrey and cellist Karl Zeise of the Boston Symphony Orchestra.

In case you might have thought that musical life is scanty in Iceland, be advised that there is a symphony orchestra of 56 players, conducted by guests, of which orchestra Olafsson is concert master, and Sen a member. They have a Conservatory of Music there, too, founded in 1930 and now teaching 170 students, of whom 35 are string players.

The orchestra was first assembled in 1930, the year Iceland celebrated the 1000th anniversary of its Parliament. They had to have an orchestra for the festivities so they just gathered one.

The present organization dates from 1950. Some of the players come from Austria and Germany, and there is one Finn. The National Symphony, as it is called, gives from 40 to 50 concerts a season in some 28 small communities and the capital city of Reykjavik. Thor Johnson, the American, was a guest conductor last season.

Hot Springs

The National Symphony plays in the National Theater, which was begun in 1930, used as a warehouse and barracks by the British during the World War II years, and completed in 1950. Six nights a week, except Mondays, the Icelandians thrive on a cultural fare of operas, concerts, plays and musical comedies. There is also a solo concert series of approximately 20 artists per season.

Incidentally, all that ice of Iceland is on the surface. Deep in the earth beneath are natural hot springs, the water from which is piped from 10 miles out of Reykjavik into the city where it heats dwellings and other buildings.

Olafsson and Sen have come over under U.S. Government auspices via the International Cultural Exchange program. Their tour, which will begin with two private concerts at the Harvard Musical Association here June 1 and 2 and will end June 17 at the University of Wisconsin, has been made possible by the cooperation of the Icelandic and United States governments, the Boston Symphony Orchestra trustees, the American Federation of Musicians and the Farfield Foundation.

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

MAY 27 1959

Musicians From Iceland

REHEARSING—Taking part in practice for the Symphony in Hub are l. to r., Bjorn Olafsson, Concert Master of Icelandic Symphony Orchestra; Jon Sen, Iceland violinist; Karl Zeise, and George Humphrey, both of Boston Symphony Orchestra.

(Record-American Photo, Frank [illegible]

Two distinguished Icelandic musicians will arrive Sunday at Idlewild airport, N. Y., from their northern republic to join here with two Boston Symphony orchestra musicians, under the auspices of the United States International Cultural exchange program.

Bjorn Olafsson is concertmaster of the National Symphoney orchestra of Iceland. With him will be his associate, Jon Sen, violinist. They will combine with George Humphrey and Karl Zeise, violinst and cellist, respectively, under the name of the Icelandic-American Quartet.

For a week in Boston they will rehearse five or six hours daily. On Monday and Tuesday evenings, June 1 and 2, they will present their first concerts at the Harvard Musical association. They will play next on Wednesday at the new Donnell branch of the New York public library — the first concert to be given there. From then through June 17 the quartet will play in Canada, the Dakotas, Minnesota and Wisconsin.

The two Bostonians, under U. S. government auspices, has toured with the two Icelandic musicians through the island republic last June with such success as to inspire the visit of Messrs. Olafsson and Sen to this country.

Monitor 5/26

Icelandic-U.S. Quartet

Two Icelandic musicians in Boston this week arrived from their northern republic to join two Boston Symphony Orchestra musicians, under the auspices of the United States International Cultural Exchange program.

Bjorn Olafsson is concertmaster of the National Symphony Orchestra of Iceland. With him will be his associate, Jon Sen, violinist. They will combine with George Humphrey and Karl Zeise, violist and cellist, respectively, under the name of the Icelandic-American Quartet.

On Monday and Tuesday evenings, June 1 and 2, they will present their first concerts at the Harvard Musical Association. They will play next on Wednesday at the new Donnell Branch of the New York Public Library—the first concert to be given there. From then through June 17 the Quartet will play in Canada, the Dakotas, Minnesota, and Wisconsin.

The two Bostonians, under the U.S. Government auspices, had toured with the two Icelandic musicians through the island Republic last June.

String Quartet Born of Storm In Iceland to Play Here June 3

The Icelandic-American String Quartet, formed by Icelanders and snowbound Bostonians in 1958, will make its United States debut Wednesday evening, June 3, at the Donnell Library Center of the New York Public Library.

The quartet had its inception when George Humphrey, violist, and Karl Zeise, cellist, both of the Boston Symphony Orchestra, were touring Iceland under the auspices of the United States International Cultural Exchange Program.

Unable to leave Reykjavik for three days, the two spent their time playing chamber music with Bjorn Olafsson, concertmaster of the National Orchestra in Reykjavik, and Jon Sen, also a member of the orchestra's violin section.

So successful was the collaboration that the group toured Iceland in a series of thirteen concerts. Following its debut in New York, the quartet will visit cities in Minnesota, Wisconsin and the Dakotas. Many persons there are of Icelandic descent.

For its New York performance the quartet will be assisted by Bruce Simonds, pianist of Yale University, in the Shastakovich Quintet for Piano and Strings. Quartets of Haydn and Beethoven will complete the program.

N.Y. Times 5/ /59

Globe 5/28

Twelve Amusements

Icelandic, Boston Symphony Musicians to Make U.S. Tour

Two distinguished Icelandic musicians will arrive Sunday at Idlewild Airport in New York to join with two Boston Symphony Orchestra musicians, under the auspices of the United States International Cultural Exchange program.

Bjorn Olafsson is concertmaster of the National Symphony Orchestra of Iceland. With him will be his associate, Jon Sen, violinist. They will combine with George Humphrey and Karl Zeise, violist and cellist, respectively, under the name of The Icelandic-American Quartet.

For a week in Boston they will rehearse five or six hours daily. On Monday and Tuesday evenings, June 1 and 2, they will present their first concerts at the Harvard Musical Ass'n. They will play next at the new Donnell Branch of the New York Public Library —the first concert to be given there. From then through June 17 the Quartet will play in Canada, the Dakotas, Minnesota and Wisconsin.

The two Bostonians, under the U.S. Government auspices, had toured with the two Icelandic musicians through the island republic last June with such success as to inspire the visit of Olafsson and Sen to this country.

6/2/59

Eight Amusements THE BOSTON DAILY GLOBE

Icelanders, Bostonians Begin Tour as Quartet

THE ICELANDIC-AMERICAN STRING QUARTET performed at the Harvard Musical Association last night, the first concert of an American–Canadian tour. The players are: Bjoern Olafsson, violin; Jon Sen, violin; George Humphrey, viola, and Karl Zeise, cello. They were assisted by Bruce Simonds, pianist, in the Quintet, Op. 57, by Shostakovitch. The program otherwise consisted of Haydn's G major Quartet, Op. 77, No. 1, and the Beethoven F minor Quartet, Op. 95.

By CYRUS DURGIN

Thanks to a meritorious arrangement between the governments of Iceland and the United States, plus the generosity of the Farfield Foundation, two Icelanders and two Bostonians are about to depart upon a substantial tour which will take them to the American and Canadian west.

The Icelanders are violinists Bjoern Olafsson and Jon Sen, of the National Symphony Orchestra in Reykjavik. The Bostonians are members of the Boston Symphony Orchestra: George Humphrey, viola, and cellist Karl Zeise. The four met originally in Iceland when bad weather detained some Boston musicians in Reykjavik, and Messrs Humphrey and Zeise whiled away the time pleasantly by playing quartets with Messrs. Olafsson and Sen.

Last night this new Icelandic-American String Quartet gave the first two warmup concerts of the tour in the music library of the Harvard Musical Association on Chestnut st. It is not customary to review private music-making in the public prints and these H.M.A. concerts must necessarily be private because of the small size of the room) but here, I think, is a reasonable exception to the rule. Such an unusual occasion must not go unrecorded.

It is one of the reassuring facts of life that the brotherhood of musicians is international (and soon, perhaps, will be interplanetary—no monkey business about it, either!). It is also axiomatic that any chamber ensemble must play together for years to acquire that ultimate polish and sensitivity which are the special characteristics of their art.

In the very short amount of time possible for rehearsing, the Icelanders and the Bostonians have improvised a most remarkable unanimity of ensemble. Most notable is the conjoined and consistent rhythm which, in the case of Beethoven especially, suggested a much longer period of association. Their rhythm was spontaneous, easy, unfailing. The "long line" was spun expertly, the nuances were precise, the phrasing unified.

Only in the matter of relative intensity of feeling, and comparative dynamic strength did the visitors differ from the natives. Messrs. Olafsson and Sen evidently are accustomed to more tonal strength, a freer use of the bow. But in the Shostakovitch Quintet, so often wayward and yet, in many pages, of an extraordniary subdued beauty, the four talents fused in a delightful entity. Bruce Simonds, who is a musician first and a pianist thereafter, gave a superlative account of the keyboard part, an account which in style and technical prowess lacked nothing.

S, FRIDAY, JUNE 5, 1959.

Music: Icelandic Quartet

Group Born of Chance and Snowstorm Display Musicianship and Integrity

By JOHN BRIGGS

THE Icelandic - American String Quartet, which made its United States debut in Boston Monday evening, played its first New York performance Wednesday night at the Donnell Library Center of the New York Public Library. The quartet is beginning a seventeen-concert tour of United States cities, principally those in the Midwest having numerous citizens of Icelandic descent.

•

The Icelandic - American String Quartet had its inception when George Humphrey, violist, and Karl Zeise, 'cellist, both members of the Boston Symphony Orchestra touring Iceland under United States Government auspices, found themselves snowbound in Reykjavik.

In the immemorial manner of musicians with time on their hands, the two looked around for someone with whom to play quartets. (This is not such a busman's holiday as it sounds; in chamber music, players find release from the always strict and sometimes irksome discipline of the conductor's baton.)

They found their men in Bjorn Olaffson, concertmaster, and Jon Sen, violinist of the Reykjavik Symphony Orchestra. The four musicians hit it off so well that last June they toured throughout Iceland.

In their debut here, the Iceland - American players made a most favorable impression. Ensemble was secure, yet with the easy give-and-take that is one of the charms of quartet playing. Their ensemble was all the more impressive since the Icelanders had arrived here for rehearsals only one week before the opening concert.

Voluptuaries who incline toward the Italian style of quartet playing might have found the group's tone a bit hard-edged. But they left no doubts as to their musicianship and integrity.

•

The evening's music opened promisingly with Haydn's Quartet in G, Op. 77, No. 1. Beethoven's Quartet in F Minor, Op. 95, which followed, was perhaps the highlight of the evening, being done sensitively and perceptively, with unusual eloquence.

Bruce Simonds, pianist, joined the group in the concluding work, the Shostakovich Quintet for Piano and Strings, Op. 57. The work sounded rather dated, with its incongruous mixture of expressive lyricism and musical foolery. The musicians labored diligently, and succeeded in making the quintet sound slightly better than it is.

Icelandic-U. S. String Quartet Heard in Concert

A unique product of the United States' International Cultural Exchange Program was introduced to New York Wednesday night when the Icelandic-American String Quartet gave a concert at the Donnell Library Auditorium. Bjorn Olafsson, concert-master of the National Symphony of Iceland, and his associate, Jon Sen, were joined with two members of the Boston Symphony—George Humphrey violist, and Karl Zeise, cellist—in the performing ensemble.

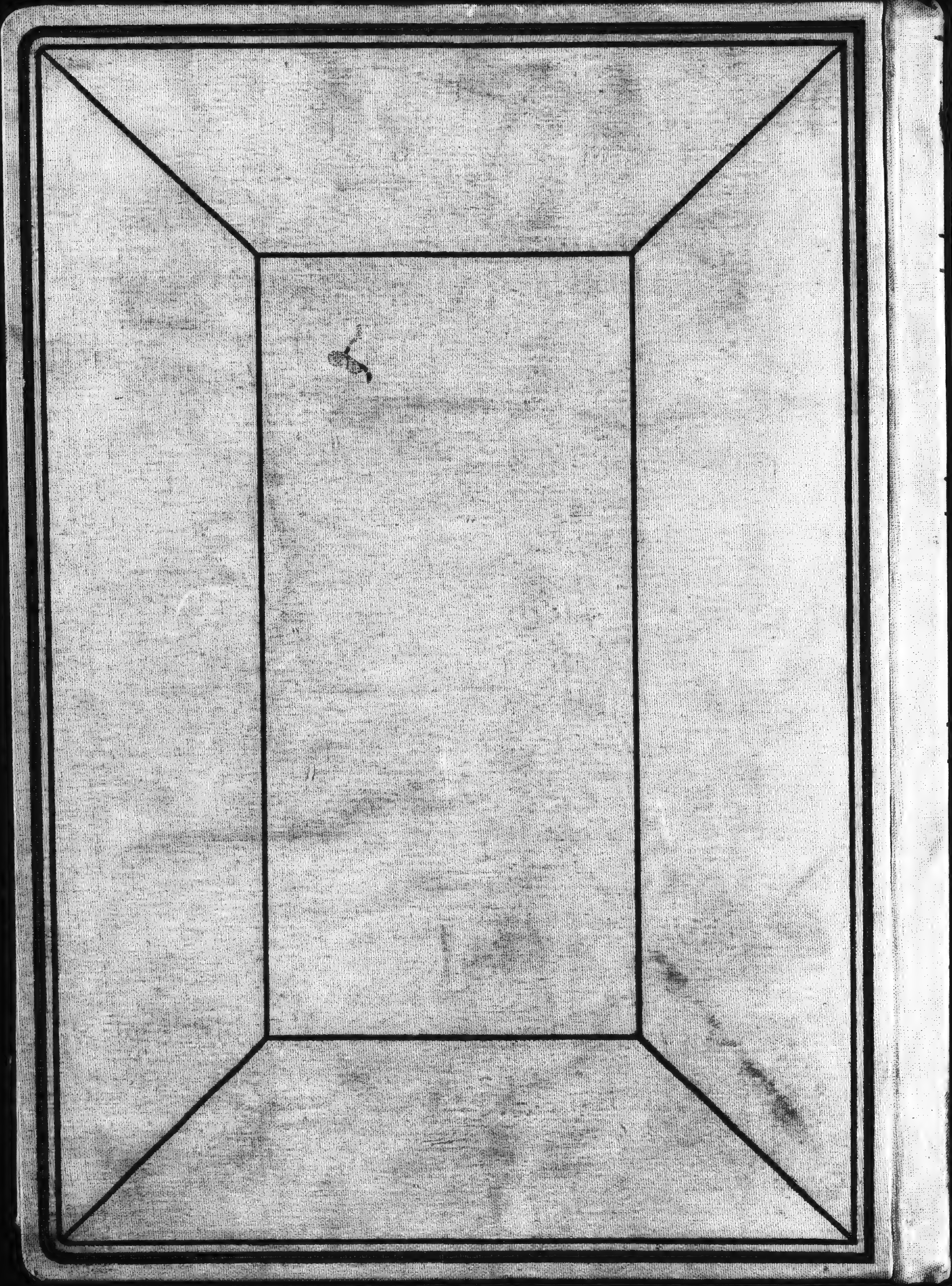
Having come together temporarily in Iceland almost by accident in 1956, the four men got together last summer to give thirteen concerts in that country, and now they are reunited to fill a seventeen-concert tour here that will take them to Wisconsin, Minnesota, the Dakotas and the corner of Canada.

Their program on this occasion consisted of Haydn's Quartet in G major (Op. 77, No. 1), Beethoven's Quartet in F minor (Op. 95) and Shostakovich's Quintet for Piano and Strings. Bruce Simonds was the assisting pianist in the contemporary composition.

Considering the sporadic and brief periods of existence the Icelandic-American Quartet has enjoyed to date, one must acknowledge that it has achieved a commendable unanimity of spirit and an energetic approach to its chosen works. In matters of intonation, tonal balance and suavity it is, understandably, not yet very sophisticated. These qualities can develop with time, however, and when the quartet winds up its tour at the University of Wisconsin on June 17, it may be sounding very smooth.

A. H.

Tribune 6/5/59



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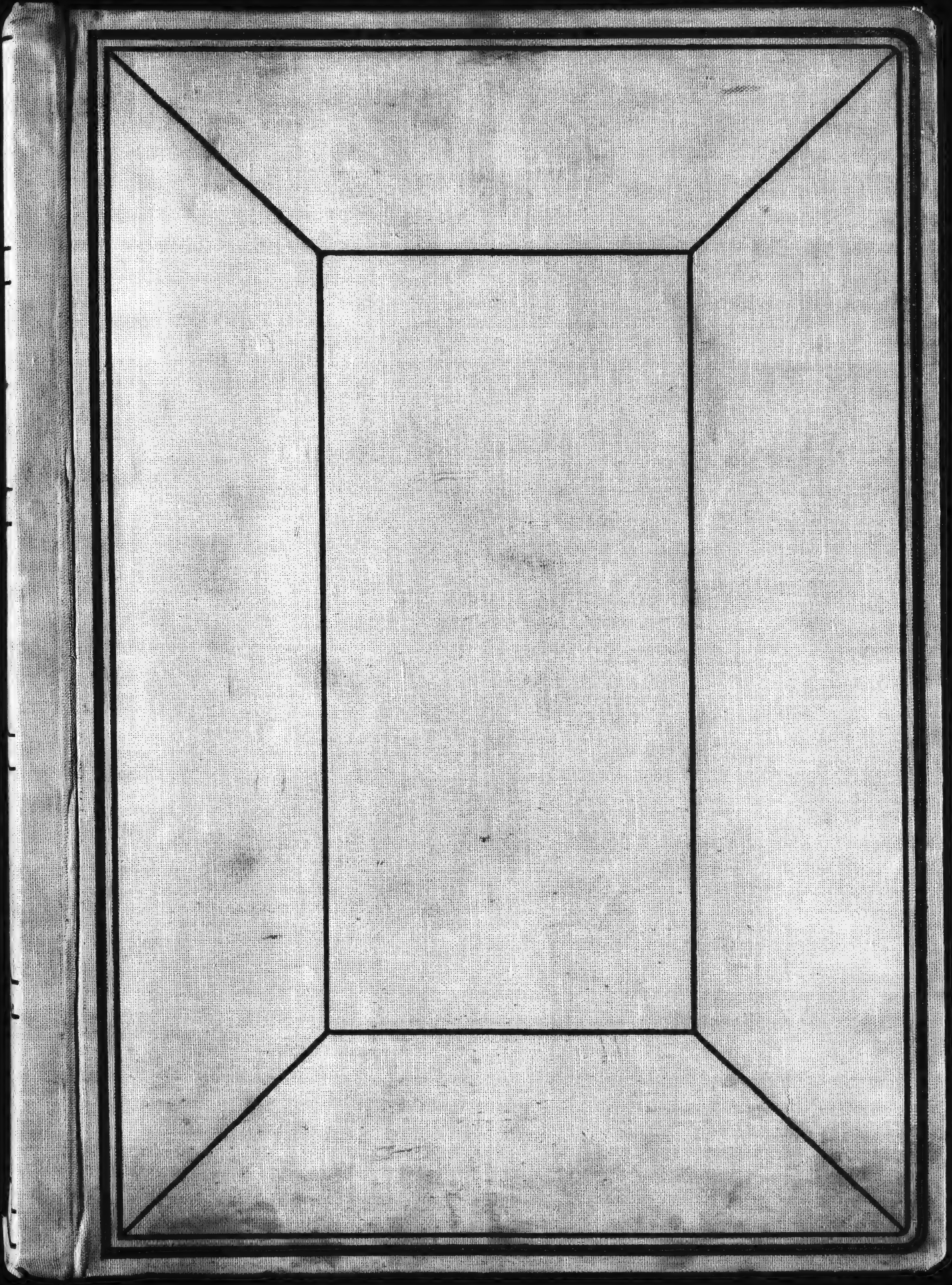

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ALBUQUERQUE, N.M.
JOURNAL
D. 42,386 S. 57,393
SEP 14 1958

Civic Symphony Program Notes From Boston

"Historical and Descriptive Notes" by John N. Burk of the Boston Symphony Orchestra will be used as program notes for this year's series of six concerts by the Albuquerque Civic Symphony.

This special arrangement has been made through the courtesy of the Boston Symphony Orchestra management and it marks one of the first occasions when a major orchestra has given such a privilege to another orchestra.

"The value to a listening public of program notes of this caliber is beyond compare," says Maurice Bonney, Conductor and Music Director of the Albuquerque Symphony Orchestra. He considers it a distinct asset to his musical activities here.

Dr. Burke, an eminent writer on musical subjects whose association with the Boston Symphony goes back over several decades, is perhaps best known for his "Life of Beethoven." He has also written a "Life of Clara Schumann" and is the editor of "The Burrell Collection of Wagner Letters." His most recent work, "A Life of Mozart," will be published soon.

The 27th season of the Albuquerque Symphony Orchestra will begin on October 7. Featured soloists for the season are Byron Janis, young American pianist; Frances Magnes, violinist; and James Bastien, Young Artist Competition Winner.

The annual drive for season tickets is now in progress with Mrs. W. M. Lowe, Chairman and Mrs. John N. Durrie, Co-Chairman. Tickets are available from ticket workers, at the ticket campaign office at Quinn & Co., and at Workshop Originals, Emily Ramages, K & B Music & Appliance Co., Inc., Cleveland's, Riedling - Thompson Music Co., and May's Music Co. Inc.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
SEP 29 1958

Music Review

Zimbler Sinfonietta

By JAY C. ROSENFELD

YESTERDAY afternoon the Zimbler Sinfonietta, an ensemble of 12 string players from the Boston Symphony Orchestra, presented the final concert of the season on South Mountain. Another concert, yet to be announced, will be given under the auspices of the association in the Berkshire Museum auditorium.

Rarely has a program in its entirety appealed to an audience so much as did the Zimbler's list yesterday. They played six composers, evenly divided on both sides of the intermission, with one contemporary spicing two seasoned classics in each half.

* * *

THEY OPENED their afternoon with a good, vigorous Concerto Grosso of Vivaldi in D minor—there was a lot of D minor during the afternoon—but no one can blame a composer for placing his music in the area where strings sound best. There was a solidity to the tone quality that rose from the bed rock of thorough competence and confidence.

The Adagio for Strings of Samuel Barber was one of the prime exhibits of American music that the Boston orchestra used in its first European tour of 1952. It, too, serves this smaller ensemble as well as it did the entire string sections of the orchestra. Barber writes with pathos and poignance. It is sort of a modern Siegfried Iryll with Vaughn Williams' "Tallis" sonority.

A SONATA for violins, celli and bass, omitting violas, of Rossini proved to be a gay and interesting suite. It is an arrangement by Casella of some scattered Rossini excerpts which are as operatic as anything he ever planned avowedly for the stage. If Count Almaviva had appeared at any moment, no one would have considered his entrance ill-timed. There are florid arias and brilliant variations, and in a lovely Sicilienne, concertmaster George Zazofsky showed unsurpassed elegance. There are several wonderful opportunities for double bass solo which Henry Portnoi took with nonchalant sangfroid, adapting his mastodonic instrument to the role of basso profundo with virtuosity.

The first and second parts of Alexander Tansman's "Triptych," played in reverse order, had been performed on this same stage 24 years ago at the ninth chamber music festival sponsored by the late Mrs. Elizabeth Sprague Coolidge, to whom the work was dedicated. Neither Tansman, nor his fellow contemporary, Barber, are harmonic pioneers. The farthest left Tansman ventures is in the vicinity of Debussy, but his writing is still individual and vital.

* * *

THE BACH concerto for two violins was played by Zazofsky and his desk-mate Joseph Silverstein. It was a conspicuously authoritative performance but lacking in complete agreement on matters of balance between the soloists and also with the ensemble. After sifting several varieties of tempo, a satisfactory one was found which was maintained for the completion of the first movement. There has been much discussion on such familiar masterpieces as this concerto, and there is no musical supreme court which decides differences of opinion. Whether to adapt the flow of the line to the potential of the violin or the contrary; whether to use harmonics; which voice is to dominate when one has the decorative figure; how much the solos are to emerge and how much importance the supporting ensemble may assume; all these and other questions apparently had not been thought through yesterday.

* * *

THE MOZART Divertimento (Koechel 136) immediately recalled the Rossini earlier on the program, and immediately showed by contrast how well Mozart, while only 16 years old, thought instrumentally while his operatic colleague never could escape from his talent for volatile vocal formulas.

The large audience was accorded a short encore, the "Badinerie" from a Corelli suite, which was played with light, speedy "Midsummer Night's Dream" deftness and zest. It was a coincidence that the final concert of the 40th season on South Mountain should occur on the anniversary of the birth of the late director of the association, Willem Willeke.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
SEP 28 1958

Adult Music Course To Preview Symphony

A new music appreciation course which will preview the Boston Syhphony's weekly program opens Thursday morning at the Boston Center for Adult Education.

Entitled "Next Week at the Symphony," it will be led by musician George Zilzer of Brandeis University's instrumental staff, who will discuss current symphonic offerings and illustrate with recordings and piano selections. Mr. Zilzer will also conduct a small chamber music ensemble at the Boston Center this season.

Located at 5 Commonwealth ave., the Boston Center will begin its 26th Fall Term Oct. 2 with a list of nearly 100 daytime and evening courses. Registrations will continue until course quotas are filled. For information and booklets, call Copley 7-4430.

[2]

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

OCT 26 1958

Gaston, Tanglewood's Superintendent, Retires

NEW YORK—Ward J. Gaston doesn't rate a place in Boston Symphony history ~~with Serge Koussevitsky~~ or Charles Munch, but a warm tribute was paid to him recently by the management when he retired as superintendent of the beautiful Tanglewood estate at Lenox, Mass., where the famous orchestra plays its celebrated festival each summer.

Mr. Gaston and his wife were in the employ of Mrs. Graham Brooks and Miss Mary Aspinwall Tappan when they gave the estate to the Boston Symphony 20 years ago, and they have remained in charge ever since; with results, said Thomas D. Perry, Jr., manager of the orchestra, for which "the orchestra, the public and the Berkshires should be very grateful indeed." May we add the gratitude of the press, Mr. Perry? I. K.

MOUNT VERNON, N.Y.
ARGUS
D. 18,453

OCT 20 1958

New Conductor's Bow Set For Westchester Symphony

By RUTH NOLAN

When the Westchester Symphony Orchestra opens its 34th season with a program at the White Plains High School on Nov. 19, the concert will mark the first appearance of its new conductor, Robert Mandell.

Although he is only twenty-nine years old, Mandell has an impressive musical background, and a firm conviction concerning the challenge which a community orchestra offers both to players and conductor. The musical director of both the York Symphony Orchestra and the Philadelphia Little Symphony, as well as the Westchester Orchestra, Mandell feels that an amateur orchestra belongs to its own members, and that it is the conductor's duty to help his organization grow and develop—technically, musically, and emotionally.

Mandell also enthusiastically insists that the scope of music suitable for a community orchestra is unlimited.

Juilliard Training

A native of New York City, married and the father of two small sons, Mandell received his Bachelor of Arts Degree in music from the College of the City of New York, and did his graduate work at the Juilliard School of Music. He also worked for three summers at the Berkshire Music Center in Tanglewood, Mass., under the direction of Charles Munch.

He served for four years as musical advisor for TV program "Omnibur", and was musical director for Agnes deMille's demonstrations on "The Art of Ballet", which was chosen to be shown at the Brussels Worlds Fair, and for "The Art of Choreography". He was special assistant to Leonard Bernstein for his television lecture series.

In addition to a new conductor, the orchestra will also have a new concertmaster. He is Bert Fund of Overhill Road, Scarsdale.

Fund received his M. A. in music education from Teachers' College of Columbia University in 1935 and has been head of the Instrumental Music Department and director of Band and Orchestra at Evander Childs High School in New York City since 1938.

He studied violin under Dezo Szigeti, and prior to World War II was concertmaster of the Young Men's Symphony Orchestra of New York. He is assistant conductor of that group now. In addition he has been first violinist with the Pittsburgh Symphony under Fritz Reiner; assistant concertmaster of the Santa Fe Opera Company Orchestra; the Hartford Symphony Orchestra under Fritz Mahler, and the Princeton Symphony Orchestra under Nicholas Harsanyi.

OSSINING, N.Y.
CITIZEN REGISTER
D. 7,025

OCT 20 1958

ROBERT MANDELL

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EXPERT TUTORING on double bass is given Browne & Nichols students by Irving Frankel of Boston Symphony for scholarship fund pops concert Oct. 31. From left, Donald Cooke, Douglas Jackson and Ashley Campbell learn how it's done.

GETTING PITCH from John Holmes (below) second oboist with Boston Symphony Orchestra, are students, left to right, William Bazley, Donald Cooke, Douglas Jackson and Jeff Brewer.

HERALD Oct. 12, 1958

[3]

MUSIC TRADES
NEW YORK, N. Y.

DEC 1958

Mazzeo Conducts Clarinet Clinics on West Coast

Rosario Mazzeo, bass clarinetist and personnel manager of the Boston Symphony Orchestra, is a study in vocational and avocational contrasts. Whether it be music and mountain climbing, ornithology and Arctic exploration, or photography and world travel, Mazzeo approaches each project with the enthusiasm of a man on the go. His playing on the bass clarinet has prompted such composers as Walter Piston, William Schuman and Roy Harris to write special parts for him and his instrument in their orchestral works.

Just recently he was on the West Coast conducting clinics on the new Mazzeo System clarinet which improves clarinet fingering techniques and performance. At the end of the last clinic he boarded a plane for Boston and a concert. The next morning found him planning an extensive swing through the middle west to continue showing his new Mazzeo System.

The Mazzeo System improves, on the Boehm system which has been in use more than 100 years. Many orchestral musicians believe this improvement will eventually be so widely accepted that it will replace the old system. According to the manufacturers of the clarinet, H. & A. Selmer Inc., the improved clarinet can permit already skilled musicians greater achievement and can develop beginners' technical facility much faster.

Sunday Herald
BRIDGEPORT, Conn.
Independent
Circ. 78,371

NOV 2 1958

Leonard Lyons Column

THE MOST ELOQUENT critique acorded Jascha Heifetz was without a word: After his concert with the Boston Symphony the musicians brought him a waste basketful of their own violins.

CARL FOREMAN, who at last was cleared and gets screen credit for "The Key," helped write the screenplay for "Hatful of Rain." The story conferences had to be held in Toronto, Jamaica and Bermuda—where no passports were needed and where Foreman could fly in from London . . . Stan Frankel has left Esquire to become assistant to the president of McCall Corp., Gov. Arthur B. Langlie . . . Alida Valli, who is rehearsing for her Broadway debut in "Enrico," spent a half hour at the Harvard Club by mistake. She'd told the cab driver "The Harwyn Club."

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 12,207

NOV 4 1958

Alfred Schneider at Lake Shore Concert

The combined talents of two outstanding musicians, Alfred Schneider, violinist, and Inge Lindblad, pianist, provided last Wednesday evening a high point in the current season of the Lake Shore Women's Club.

Gathered at the home of Mrs. John Ifflund, 9 Alder Ln., Framingham Centre, were members and guests of the club's fine arts committee, sponsors of this the first series of evening seminars. Amid candlelight and roses an early "tea" preceded the program. Pourers were Mrs. Alfred Schneider and Mrs. Norman Cohen.

Introduced by chairman Mrs. George Millman, the artists took their audience on a musical tour of violin selections through the ages. Mr. Schneider, a member of the Boston Symphony Orchestra punctuated his performance with program notes about each of the compositions.

With the skilled touch of the virtuoso artist he displayed a fine brilliance and was ably accompanied by the talented Mrs. Lindblad.

The program included Tortini's "The Devil's Thrill", Bach's "Fugue in E Minor for Unaccompaned Violin", Bethoven's "Sonta Opus 30 No. 3", Wieniawski's "Scherozo-Tarentelle." A second unaccompanied Bach fugue was played as an encore.

Serving on the committee for the musicale were Mrs. Herbert Church, Mrs. Theodore Diott, Mrs. John Iffland, Mrs. Roger Neal, Mrs. Alfred Schneider and Mrs. Ralph Spinney.

Klaxon . . . :

Globe 4/21

Page Named Conductor In Nashville

Willis Page, associate conductor of the Buffalo Philharmonic Orchestra since 1955, has been named music director of the Nashville Symphony Association. He was selected for the post from more than 100 applicants from all over the world. He will replace Gus Taylor, conductor of the Nashville Symphony for the past eight years. Taylor goes to Phoenix, Ari., June 1, as conductor of the Phoenix Symphony.

Page was a member of the double bass section of the Boston Symphony under Serge Koussevitzky and Charles Munch, principal double bass in the Boston Pops Orchestra under Arthur Fiedler. His guest appearances have included the Boston Pops. He was musical director of the New Orchestral Society of Boston. During the past season he has conducted the Toronto Symphony and the Rochester Civic Orchestra.

A native of Rochester, N.Y., Page was a graduate with distinction of the Eastman School of Music and a master student in conducting under Pierre Monteaux. He has conducted the Buffalo Philharmonic in 50 concerts a season. He was also conductor of the Buffalo School Cantorum and music director of Linwood Music School.

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 571,024 S. 819,002
JAN 11 1959

American Music on Upbeat

By MILES KASTENDIECK

JUST ABOUT A year ago Samuel Barber's "Vanessa" had its world premiere at the Metropolitan. It was received with acclaim and found favor with successive audiences.

With its return to the repertory last week for reappraisal people began to speculate immediately on its power to survive its second year. Under the circumstances it is most unfortunate that this opera has not been scheduled for Saturday broadcasts.

It Began Unusual Year

"Vanessa" ushered in a most unusual year in the history of American music. Seventy-two hours after its success the New York City Ballet came up with "Stars and Stripes" which is holding its own in the repertory at the present time.

It is already well-known that the New York City Opera Company's outstanding American season last Spring will be carried further this year. The major work among those presented, Douglas Moore's "Ballad of Baby Doe," has already weathered the Fall season and is scheduled again for this Spring.

This is an impressive record in itself. When Van Cliburn scored his sensational success in Moscow, American musical stock rose spectacularly.

It was interesting that Charles Munch listed a series of young American pianists to highlight the concerts of the Boston Symphony Orchestra at Tanglewood last Summer. Mention should also be made of the success of Floyd's "Susannah" as a representative American opera at the Brussels Fair.

What with Leonard Bernstein's inaugurating a survey of American music with the current Philharmonic season and Thomas Scherman highlighting the works of four native composers at the Little Orchestra Society's concerts in Town Hall, the record for the year in American music appears little short of phenomenal. The carry-over will give it considerable prestige in 1959.

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How comforting it would be if "Vanessa" fulfills its mission in becoming the spearhead for native opera at the Metropolitan by consolidating its initial success.

[3]

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Herald 6/11/59

The Roving Eye

By ROBERT TAYLOR

A Non-Column on Children and Music

"It seems," said Harry Ellis Dickson, the Boston Symphony violin player, "that Boston, so rich in music for adults, is the only metropolitan city in the United States lacking an organized program of fine music for its young people."

"It seems impossible," we said.

"But it's true," replied Mr. Dickson, a dark, chunky, bespectacled man who was teetering on the edge of his chair in the music library at Symphony Hall. "Look at Washington. The National Symphony gives over 100 concerts a year especially designed for young people. The Chicago Symphony presents about 12 a year. Leonard Bernstein's five or six youth concerts are always sell-outs with the Philharmonic. But in Boston, apart from Arthur Fiedler's Children's Mornings on the Esplanade, we have nothing."

"Well, there's a music education program in the schools."

"I'm not speaking of formal education, but the emotional experience of listening to music played and presented by a major symphony orchestra. The Boston Symphony has never been able to finance such a project."

"Why not?"

Special Donations

"The other orchestras," explained Harry Dickson, "usually receive donations especially for this purpose; but the Boston Symphony has its own problems in meeting a deficit. I think we should, however, give kids the opportunity of hearing our orchestra—otherwise how are we going to have any audiences for the BSO in the future?—and to give them some idea of music as a living experience. That's why our group has been formed, and the Symphony has lent all its resources, including the Hall and the Symphony players, and on Saturday mornings next fall——"

"Hey, wait a minute," we said, scenting a gimmick. "You want us to write about a project of yours!"

"Exactly," said Mr. Dickson. "Youth Concerts at Symphony Hall. Henry Cabot, the President of the Symphony Trustees, is our chairman; and we plan, for a beginning, to present a series of six Saturday morning concerts for students in Grades four through nine in the public, parochial and private schools of Greater Boston. There'll be about 60 Symphony members—Isaac Stern is our first soloist—I'm conducting, and——"

"Listen," we told him. "We agree. It's a terrific idea. The public should know about it. We're for weaning kids away from rock 'n roll. But in terms of a column: no. You've got a do-good project, and while we're fully in sympathy with the aims of most do-good projects, they generally make dull reading."

"But we don't want to tear down rock 'n roll."

"You don't?" we cried, temporarily forgetting our objections, in the shock of this revelation from a noted classical musician.

"Of course not. I contend that children can't be asked to suddenly disparage a music they hear constantly on radio and TV and to which they conform. But they should know there's another kind of music, too—call it "serious" if you like—and that they can conform to noble things, too."

"Kids are great conformists," we observed, gloomily considering the juvenile musical scene.

The Caste System

"You know," reflected Mr. Dickson, "that's one reason why youth concerts are difficult to stage. You can't put nine-year-olds in the same audience with four-year-olds or they'll rebel against being treated like babies. We have to operate an age cast system. And I've insisted the concerts be held outside school hours—and no more than an hour in length—so the children will feel it's something special. Let's get away from this ivory tower stuff. This is entertainment."

"But you are going to lecture them?"

"Maybe for the younger kids we'll have a cartoonist who draws in time to music or puppets and so forth. We haven't had a real youth concert series in Boston in over a decade, and I feel that the others expired because they were so pedantic. They were run by distinguished musicians, but the children were always being told about sonata form and recapitulation and how many boys Bach sired."

"Now, there's a column," we said.

How to Applaud?

"We'll do things differently. Maybe in Strauss's "Don Quixote," stop between the variations and explain what they're about. (Most adults don't bother to follow, even though the list is on the program.) I asked Pierre Monteux about this. It's considered bad taste to clap between the movements of a symphony, but Monteux pooh-poohs the whole idea save in symphonies where the different movements hang together. As a matter of fact, we were doing a Tchaikovsky Symphony in Providence, and when there wasn't any applause at the close of the third movement, Mr. Monteux turned and bowed, getting an ovation before the finale."

"Sounds fine for program music but about abstract scores?"

"Children," said Harry Dickson, "respond far more readily than adults. They don't have any pre-conceived notions. I think there's a column in it."

"It's too worthy."

"It's not worthy," said the violinist. "It's fun."

"Good luck," we said. "We wish it would make a column."

THE BOSTON HERALD

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAR 25 1959

Lynn Explorer Scouts 'Tune In' on Symphony

By a Staff Writer of The Christian Science Monitor

News of recent Boston Symphony Orchestra rehearsal attendance by Greater Boston school children caught the attention of several East Lynn, Mass., Boy Scouts. These boys, planning to become professional musicians themselves, will be in the audience tonight at the open rehearsal, and take a guided tour of the building.

Explorer Post 24, headed by Post Committeeman Richard Tucker, heard about the Boston Symphony's new program to build up a close relationship between the BSO and young people of school age. But since the rehearsals open to school classes are in the morning, and the post wanted to go as a group, the 20 scouts, six adults, and seven dates will visit Symphony Hall this evening.

This will be the third group to take advantage of the rehearsal-tour visit. Classes from Brookline and Newton attended the symphony rehearsals during school hours earlier in March as a part of their school schedule. The Scouts are taking advantage of attending with an eye to job opportunities in the future.

Initiated by Thomas D. Perry, Jr., symphony manager, the project includes a guided tour with historic commentary on the building and orchestra, introduction to old instruments on exhibition, and to a few members of the orchestra.

Pamphlets about the orchestra also are sent to schools upon request, so that the children can study about it before the visit.

Mr. Perry also introduced this year a school-symphony program using the Channel 2 series of six telecasts of the orchestra from Sanders Theater, Harvard University, Cambridge. Although these programs are presented Tuesdays at 8:30 p.m., interested schools are sent in advance the first page of related program books.

TDP

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

MAY 17 1959

Harry Dickson Will Conduct Youth Concerts

Harry Ellis Dickson next season will conduct an orchestra of approximately 60 members of the Boston Symphony Orchestra in a series of Youth Concerts in Symphony Hall.

Present plan of the committee is for three pairs of concerts—six in all—on Saturday mornings. The first concert will be Nov. 7, with violinist Isaac Stern as soloist. Youngsters from the seventh, eighth and ninth grades of public, private and parochial schools in Greater Boston may attend one concert of each pair, and pupils from grades 4, 5 and 6, the other. Each pair will have the same program.

Schools from 44 communities — those represented in the diagram on page 3 of the Boston telephone directory, as a member of the committee put it last week — will be eligible to send children to the concerts.

The executive committee includes Dr. Dennis C. Haley, superintendent of the Boston public schools; Rt. Rev. Msgr. Timothy F. O'Leary, of the parochial schools of the Boston diocese; Dr. Gordon O. Thayer, representing the private schools of the metropolitan area, and Mrs. Martina M. Driscoll of the Massachusetts Department of Education.

Contributions from the public will be welcomed, and may be sent to Youth Concerts, Symphony Hall.

Post (e)
BRIDGEPORT, Conn.
Independent
Circ. 78,913

MAR 19 1959

NEW ENGLAND HAS SONG

NEWTON, Mass.—New England now has its own marching song, composed by Jacobus Langendoen of Newton, for 40 years a cellist with the Boston Symphony Orchestra. It's called the "New England Council March" and is based on the Revolutionary War air, "Chester."

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[4]

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 26 1959

Why Symphony Avoids Encores

Applause Tells Concert Story

(This is the 46th in a series on New England jobs and the people behind them. They appear on Monday.)

By JUAN CAMERON

The house lights came up, the audience's applause rose and flooded through the music hall. The 107-man Boston Symphony orchestra, attired in white tie and tails, listened with apparent impassivity to the clapping, finally rose and left the stage.

★ ★ ★

"We don't play encores as it's not suitable," says bass clarinettist Rosario Mazzeo, "you don't want to hear Hearts and Flowers after Beethoven's Ninth. But you judge the applause, listen whether it's polite or expresses excitement. Somehow you know from it how you've played."

★ ★ ★

Rosario, who has spent 26 of his 47 years with the Boston Symphony, is at the top of an occupation that includes more than 3000 professional musicians in Greater Boston, another 60-75,000 throughout the state.

(Continued on Page Fourteen)

employment a year is quite different from the dance band player. Mazzeo, who acts a symphony personnel manager and fills the role of union steward with the orchestra, speaks of common problems.

First in importance is the strictly unionized musician, earning anywhere from $150 to $500-week ($5000-week for a big name player) and $24-daily minimum, is being displaced by recorded music. (The Musicians' Union estimated half of the state's musicians are employed part time only).

The small groups that used to play in hotel dining rooms during luncheon, for example, have all but disappeared in the U. S. today. Earlier when sound was introduced into motion picture theaters, musicians took a bad beating.

Even in the symphony orchestras, high and rising costs of musicians are a threat. Mazzeo says a "chair" in the symphony is worth between $8000-$25,000-year, including salary, teaching and recording fees.

However, he adds, while talk of deficits in the symphony is a fact of life to the musician: "We figure if it's been going on for 75 years, it will probably continue another 75."

The clarinetist who grew up in Shrewsbury, started his professional career with the Great White Fleet Orchestra in the summer of 1927; after high school came to Boston where after a period of study he joined the Boston Symphony in 1933 as E-flat clarinettist.

6-WEEK VACATION

An avid ornithologist and photographer as well as part time musical instrument inventor, Mazzeo lives with his wife, Katie Clare and daughter, Rima, 21 months, in a Fenway apartment equipped with an elaborate photographic darkroom. He vacations six weeks a year in Carmel, Calif.

He plays 30 weeks a year with the symphony here, nine additional weeks with the Boston "Pops," another six weeks at Tanglewood, where he teaches as well.

Not only does his work require five changes of costume—striped trousers and morning coat, white suit, blue blaza and white trousers, dinner jacket as well as tails—but a constant period of practice and study.

The symphony practices four times a week, usually from 10:30 a.m. to 12:30 p.m., plays three times a week, once in the afternoon, twice in the evening.

ALWAYS STUDYING

While these engagements take less than 20 hours a week of the musician's time, Mazzeo says the job requires much study at home:

"You've no business in music

autonomous local's territory. Furthermore, the union prohibits employment of a foreigner for a Symphony chair.

These rules, Mazzeo explains, exist to prevent the wholesale, seasonal migration of musicians from one area to another that in the past disrupted wage rates.

As for foreign players, who used to comprise the bulk of the Boston orchestra (first Germans, then Austrians), Mazzeo says the great majority of today's players are U.S, citizens.

Because the Boston Symphony is considered one of the finest orchestras in the world and in demand throughout the world the year around, this musician points out, its musicians are probably the highest paid in the nation. In many western symphonies, for instance, he says, the musicians will earn no more than $1500 a year from the orchestra for the 20 to 28 weeks they work.

DEFENDS UNION

Mazzeo, who makes as much money as many corporation executives, firmly supports the musician's union to which he belongs:

"Unions are necessary because of the great number of musicians and the keen competition for work. Although they've sharply reduced working hours, it's part of a general trend. I don't know anybody except executives who work longer hours today."

However, the high salaries received by musicians have greatly stimulated the growth of recorded music, and, as a result, Mazzeo admits the mediocre musician has fewer opportunities than in the past, while the top musician probably has more.

Despite the drudgery of practice, the long hours of practice for the symphony player's demanding work, Mazzeo says most of the men wouldn't do anything else:

"It's a varied life—different programs, conductors, long trips abroad. And you're doing something you want. Nobody's in it otherwise."

Herald 6/11/59

The Roving Eye

By ROBERT TAYLOR

A Non-Column on Children and Music

"It seems," said Harry Ellis Dickson, the Boston Symphony violin player, "that Boston, so rich in music for adults, is the only metropolitan city in the United States lacking an organized program of fine music for its young people."

"It seems impossible," we said.

"But it's true," replied Mr. Dickson, a dark, chunky, bespectacled man who was teetering on the edge of his chair in the music library at Symphony Hall. "Look at Washington. The National Symphony gives over 100 concerts a year especially designed for young people. The Chicago Symphony presents about 12 a year. Leonard Bernstein's five or six youth concerts are always sell-outs with the Philharmonic. But in Boston, apart from Arthur Fiedler's Children's Mornings on the Esplanade, we have nothing."

"Well, there's a music education program in the schools."

"I'm not speaking of formal education, but the emotional experience of listening to music played and presented by a major symphony orchestra. The Boston Symphony has never been able to finance such a project."

"Why not?"

Special Donations

"The other orchestras," explained Harry Dickson, "usually receive donations especially for this purpose; but the Boston Symphony has its own problems in meeting a deficit. I think we should, however, give kids the opportunity of hearing our orchestra—otherwise how are we going to have any audiences for the BSO in the future?—and to give them some idea of music as a living experience. That's why our group has been formed, and the Symphony has lent all its resources, including the Hall and the Symphony players, and on Saturday mornings next fall——"

"Hey, wait a minute," we said, scenting a gimmick. "You want us to write about a project of yours!"

"Exactly," said Mr. Dickson. "Youth Concerts at Symphony Hall. Henry Cabot, the President of the Symphony Trustees, is our chairman; and we plan, for a beginning, to present a series of six Saturday morning concerts for students in Grades four through nine in the public, parochial and private schools of Greater Boston. There'll be about 60 Symphony members—Isaac Stern is our first soloist—I'm conducting, and——"

"Listen," we told him. "We agree. It's a terrific idea. The public should know about it. We're for weaning kids away from rock 'n roll. But in terms of a column: no. You've got a do-good project, and while we're fully in sympathy with the aims of most do-good projects, they generally make dull reading."

"But we don't want to tear down rock 'n roll."

"You don't?" we cried, temporarily forgetting our objections, in the shock of this revelation from a noted classical musician.

"Of course not. I contend that children can't be asked to suddenly disparage a music they hear constantly on radio and TV and to which they conform. But they should know there's another kind of music, too—call it "serious" if you like—and that they can conform to noble things, too."

"Kids are great conformists," we observed, gloomily considering the juvenile musical scene.

The Caste System

"You know," reflected Mr. Dickson, "that's one reason why youth concerts are difficult to stage. You can't put nine-year-olds in the same audience with four-year-olds or they'll rebel against being treated like babies. We have to operate an age cast system. And I've insisted the concerts be held outside school hours—and no more than an hour in length—so the children will feel it's something special. Let's get away from this ivory tower stuff. This is entertainment."

"But you are going to lecture them?"

"Maybe for the younger kids we'll have a cartoonist who draws in time to music or puppets and so forth. We haven't had a real youth concert series in Boston in over a decade, and I feel that the others expired because they were so pedantic. They were run by distinguished musicians, but the children were always being told about sonata form and recapitulation and how many boys Bach sired."

"Now, there's a column," we said.

How to Applaud?

"We'll do things differently. Maybe in Strauss's "Don Quixote," stop between the variations and explain what they're about. (Most adults don't bother to follow, even though the list is on the program.) I asked Pierre Monteux about this. It's considered bad taste to clap between the movements of a symphony, but Monteux pooh-poohs the whole idea save in symphonies where the different movements hang together. As a matter of fact, we were doing a Tchaikovsky Symphony in Providence, and when there wasn't any applause at the close of the third movement, Mr. Monteux turned and bowed, getting an ovation before the finale."

"Sounds fine for program music but about abstract scores?"

"Children," said Harry Dickson, "respond far more readily than adults. They don't have any pre-conceived notions. I think there's a column in it."

"It's too worthy."

"It's not worthy," said the violinist. "It's fun."

"Good luck," we said. "We wish it would make a column."

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAR 25 1959

Lynn Explorer Scouts 'Tune In' on Symphony

By a Staff Writer of The Christian Science Monitor

News of recent Boston Symphony Orchestra rehearsal attendance by Greater Boston school children caught the attention of several East Lynn, Mass., Boy Scouts. These boys, planning to become professional musicians themselves, will be in the audience tonight at the open rehearsal, and take a guided tour of the building.

Explorer Post 24, headed by Post Committeeman Richard Tucker, heard about the Boston Symphony's new program to build up a close relationship between the BSO and young people of school age. But since the rehearsals open to school classes are in the morning, and the post wanted to go as a group, the 20 scouts, six adults, and seven dates will visit Symphony Hall this evening.

This will be the third group to take advantage of the rehearsal-tour visit. Classes from Brookline and Newton attended the symphony rehearsals during school hours earlier in March as a part of their school schedule. The Scouts are taking advantage of attending with an eye to job opportunities in the future.

Initiated by Thomas D. Perry, Jr., symphony manager, the project includes a guided tour with historic commentary on the building and orchestra, introduction to old instruments on exhibition, and to a few members of the orchestra.

Pamphlets about the orchestra also are sent to schools upon request, so that the children can study about it before the visit.

Mr. Perry also introduced this year a school-symphony program using the Channel 2 series of six telecasts of the orchestra from Sanders Theater, Harvard University, Cambridge. Although these programs are presented Tuesdays at 8:30 p.m., interested schools are sent in advance the first page of related program books.

TDP

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

MAY 17 1959

arry Dickson Vill Conduct Youth Concerts

Harry Ellis Dickson next season will conduct an orchestra of approximately 60 members of the Boston Symphony Orchestra in a series of Youth Concerts in Symphony Hall.

Present plan of the committee is for three pairs of concerts—six in all—on Saturday mornings. The first concert will be Nov. 7, with violinist Isaac Stern as soloist. Youngsters from the seventh, eighth and ninth grades of public, private and parochial schools in Greater Boston may attend one concert of each pair, and pupils from grades 4, 5 and 6, the other. Each pair will have the same program.

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The executive committee includes Dr. Dennis C. Haley, superintendent of the Boston public schools; Rt. Rev. Msgr. Timothy F. O'Leary, of the parochial schools of the Boston diocese; Dr. Gordon O. Thayer, representing the private schools of the metropolitan area, and Mrs. Martina M. Driscoll of the Massachusetts Department of Education.

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oncert Story

(Continued from First Page)

The concert musician who works in formal dress under the stiff discipline of the symphony conductor, reads music critics' formal accounts of his performance, listens to mannered applause leads a different life from the popular musician.

"I couldn't play in a jazz orchestra," says Pawtucket-born Mazzeo. "It's a more helter-skelter, disorganized life."

While concert playing is more demanding, requires more training, Mazzeo adds this does not mean that popular musicians are not just as fine instrumentalists. In many cases, 'it's primarily a matter of personality.'

COMMON PROBLEMS

Although the concert musician's life that in the case of the Boston Symphony guarantees him some 46 weeks steady employment a year is quite different from the dance band player, Mazzeo, who acts a symphony personnel manager and fills the role of union steward with the orchestra, speaks of common problems.

First in importance is the strictly unionized musician, earning anywhere from $150 to $500-week ($5000-week for a big name player) and $24-daily minimum, is being displaced by recorded music. (The Musicians' Union estimated half of the state's musicians are employed part time only).

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Even in the symphony orchestras, high and rising costs of musicians are a threat. Mazzeo says a "chair" in the symphony is worth between $8000-$25,000-year, including salary, teaching and recording fees.

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ALWAYS STUDYING

While these engagements take less than 20 hours a week of the musician's time, Mazzeo says the job requires much study at home:

"You've no business in music unless you're always studying. Music has become much more complicated and dificult than it was 100, even 25 years ago. If I stop practicing even on vacation I lose some of my coordination."

He says this extra study means that probably less than one-fourth of the orchestra have outside jobs such as teaching, playing in chamber music groups, etc.

A musician's mobility, tightly controlled by union rules, makes getting a job in the top ranking Boston Symphony that has a two to three per cent turnover annually all the more difficult.

If a musician moves from Detroit to Boston, for instance, union rules prohibit him from working here for one month. Nor is he allowed to accept any and all engagements until he has a three to six months residence within the autonomous local's territory. Furthermore, the union prohibits employment of a foreigner for a Symphony chair.

These rules, Mazzeo explains, exist to prevent the wholesale seasonal migration of musicians from one area to another that in the past disrupted wage rates.

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they will be transferred to what is normally the N. Y., to what is normally the summer residence of seminarians from Washington, D. C.

The cause of the blaze was not known immediately. Priests and firemen suspect it was defective wiring in the walls of the novices' library on the fourth floor.

Only a few hours earlier Fr. Lantagne had called for a special collection at masses in St. Williams Church to provide for extensive improvements to the old building.

2 of M.I.T. Faculty Will Be Honored

Two faculty members of Massachusetts Institute of Technology will be honored this week for professional accomplish-

BAROMETER AT SEA LEVEL

	Millibars	Inches
At 1:00 P. M. Sunday	1008.4	29.79
At 7:00 P. M. Sunday	1012.3	29.90

RECORD FOR THIS DATE

ALMANAC MON. JAN. 26

[4]

[5]

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 55,542

MAY 5 1959

PASQUALE CARDILLO
Berkshire Soloist

Clarinet Solo By Cardillo On Program

The Berkshire Community Symphony Orchestra will close its 14th season with a concert at 8:30 p. m. Monday in Chapin Hall, Williams College.

The soloist will be Pasquale Cardillo, clarinetist with the Boston Symphony Orchestra and the Boston Pops orchestra. Irwin Shainman, associate professor of music at Williams, will conduct.

Mr. Cardillo, formerly of North Adams, has been with the Boston orchestra for 20 years. He will play the Mozart concecrto for clarinet and orchestra.

Also on the program are Handel's Suite in F Major and excerpts from Die Meistersinger by Wagner.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
MAY 5-1959

Berkshire Symphony To Feature Pasquale Cardillo, BSO Member

WILLIAMSTOWN—The 14th season of the Berkshire Community Symphony Orchestra will close with a special spring concert featuring Pasquale Cardillo, clarinetist of the Boston Symphony Orchestra.

Irwin Shalman, associate professor of music at Williams College, will direct the concert in Chapin Hall next Monday night at 8:30. Tickets are on sale at Peebles Jewel Shop in North Adams, Hart's Drug Store in Williamstown and the Berkshire Travel Agency in Pittsfield.

A former resident of North Adams, Mr. Cardillo has been with the Boston Symphony Orchestra for the past 20 seasons. He is well known in the area because of his many appearances at Tanglewood and his wide family connections and friendships. This concert will be one of Mr. Cardillo's few musical appearances in the North Berkshire area.

Tague

Pasquale Cardillo

To Play Mozart

Mr. Cardillo will join with the orchestra in a performance of the Mozart Clarinet Concerto, one of the most beautiful and demanding works in the repertoire of clarinetists. Also on the program will be works of Mozart, Wagner and Handel.

A native of North Adams, Mr. Cardillo comes from a family that has drawn considerable attention for its interest in music. Mr. Cardillo attended schools in North Adams and graduated from Drury in 1935. He studied the clarinet with his father, Anthony, and later with Louis Pagery of Pittsfield. Later he attended the New England Conservatory and studied with Victor Poletchok, then the first clarinetist at Tanglewood.

In 1939, after being out of the conservatory only two months, Mr. Cardillo filled in as clarinetist at Tanglewood. Later that year, he auditioned for Serge Koussevitsky and became a regular member of the Boston Symphony and played under the famous maestro for 10 years. For the past 10 years Mr. Cardillo has played under Charles Munch.

At present, besides his post in the Boston Symphony, Mr. Cardillo is solo clarinetist with the Boston "Pops" under Arthur Fiedler. He also is a member of the faculty of the New England Conservatory and the Boston University School of Fine Arts, and performs with the Berkshire Woodwind Quartet.

Mr. Cardillo is married to the former Charlotte Magnuson of La Porte, Ind. They live in West Newton with their four children.

Record (e)
CHELSEA, Mass.
Independent
Circ. 6,121

MAR 12 1959

Boston YMCA To Open Spring Term Of Adult Classes

The spring term of Adult Education Classes at the Boston YMCA, Huntington ave., will get underway Monday evening, with an open house featuring exhibits, refreshments and visits with the teachers.

The classes are held on Monday, Tuesday and Thursday evenings. Most of them meet once a week for 10 weeks. New terms begin in January, April, June and October.

Classes are held in all types of dancing, personality, ceramics, first aid, family tent camping, art, photography, piano and guitar playing, modern marriage, bridge, leather and metal craft, investments for the layman, public speaking, Russian, French and Spanish.

Others are chess, auto driving, silk screening, modelling, sterophonic music concerts, and an introduction to the musical pleasures provided by the Boston Pops Orchestra.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAY 11 1959 047

Name in the News

They Call Him 'Berkshire' in the BSO

Pasquale Cardillo, soloist tonight in Mozart's clarinet concerto with the Berkshire Community Symphony Orchestra, is the only Berkshire native ever to hold a chair in the Boston Symphony Orchestra. Universally known as "Patsy" and sometimes called "Berkshire" by Symphony Hall colleagues, he is a member of one of the most musical families in these parts.

A sister, Christina Cardillo, a lyric soprano, won the Metropolitan Opera Auditons in 1954. Another sister, Angela, now Mrs. Leo J. Mullen, R.N., is a violinist. Two brothers, Peter and Francis, both school teachers, are clarinetists, Francis playing in the Berkshire Symphony. The family fondness for the reed goes back to its patriarch, Anthony Cardillo. When Cardillo *padre* was a young man, all towns had their own bands. An instrument dealer, outfitting aspiring North Adams bandsmen, left behind him the first Cardillo clarinet. Mrs. Cardillo used to select sheet music at the five-and-dime for her husband. Mr. Cardillo, a retired foreman in the North Adams Public Works Dept., never made the band, but he can be assured that his sons have.

Although Patsy's first love was the clarinet, his father's choice for him was the violin. "My sister Angela took violin. It was really two lessons for the price of one," Patsy recalls, "because she'd teach me what she'd just learned." Only after a session with the fiddle did Patsy's father let him pick up the clarinet. The switch was confusing. "I'd see a note and go for the fiddle fingering on the clarinet."

Undergraduate on the Faculty

More formal study followed with the late Alphonse Pelletier and with Louis Pagerey while Patsy attended Drury High School. When the New England Conservatory offered a scholarship to each Massachusetts high school, Patsy went to Boston. His teacher was Victor Polatschek, then principal clarinet of the BSO. Before graduating from the conservatory in 1939, Patsy was on the faculty and principal in the school orchestra. During summer vacations, he joined BSO musicians in chamber orchestras at the Lake Placid Club and at Wentworth-by-the-Sea.

Word got around about the Cardillo clarinet. In July, 1939, Koussevitzky was preparing Strauss' "Also Sprach Zarathustra" and Stravinsky's "The Rite of Spring" for Tanglewood. Both scores call for bass clarinet, but the usual player was unavailable. The clarinet section regrouped to fill the part and Patsy was summoned to audition for the newly vacant E-flat clarinet position. Following Tanglewood, there was a general audition for the job. "I promised my father a meerschaum pipe if I got it." The bowl of the pipe is now a deep cherry red from 20 years of contented smoking by a proud North Adams *papa*.

Grey Ghosts and Joe DiMaggio

Other seasons find Patsy on his favorite Berkshire trout streams. The Williams River in West Stockbridge is near enough to Tanglewood to allow several hours of "serious fishing" between rehearsals. He's a deft fly-caster, but he eschews early excusions. "You'd have to be crazy to go out opening day with all those kids around." Flies is his tackle box include Mickey Finns, Grey Ghosts and Black Gnats, the latter tied by a fellow BSO fisherman. Patsy also uses night crawlers. "The purist may frown, but sometimes when nothing goes, that'll take a fish." October brings the World Series to Symphony Hall via a radio in Patsy's locker. A red hot Yankee fan, Patsy considers Joe DiMaggio "the greatest to come across the horizon."

October also brings the beginning of the BSO winter schedule. Like the majority of BSO men, Patsy plays a 46-week season, the longest work-year of any U.S. symphony orchestra. At the end of the winter season in April, Patsy moves on to the Boston Pops as principal clarinet until the end of June. The Berkshire Festival and the Boston Esplanade concerts run for six and eight weeks concurrently in the summer. During the academic year, Patsy has 20 students at Boston University's School of Music. He is also a member of the Berkshire Woodwind Quintet. Patsy finds that chamber music is enjoying a new vogue in the United States. Museums offer concerts as a part of their calendar of events. The public is educating itself, too, by listening to records. But Patsy admits that his real love is opera, especially the music of the Italian masters. He recently played in the Boston Little Opera House productions of "La Boheme."

'We Make the Music, Too'

When Patsy is not teaching, rehearsing or playing concerts, he is hard at work on the BSO orchestra committee. This committee represents the players in any discussion of plans affecting the whole group, and meets often with the conductor, the management and the trustees. One unresolved problem, as the men see it, is that of record royalties. "We are trying to work something out so that the pension fund of the orchestra gets the benefit. After all, we make the music, too."

Another Cardillo project should charm some Berkshire ears. Patsy would like to have a month of Pops concerts added to the local schedule. While some people may feel that they have had enough music, come mid-August, Patsy makes this observation: "Look at Tanglewood on Parade and you see people there who never show up at the regular concerts. They like music, but they're scared of the big 'heavy' pieces." The Pops repertoire of light classics and show tunes would draw audiences, especially the young, who might then graduate to the deeper fare of the BSO. Patsy thinks this would be a good thing all around. And what better place for summer music than the Berkshires? Indeed, what better place for music? Tonight in Chapin Hall, Williamstown, Patsy Cardillo is crowding the season.

North Adams' Cardillo at work Tague

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

OCT 14 1958

4 New Directors Proposed for Hills Conference

Members of the Berkshire Hills Conference have been sent mail ballots to elect officers for the coming year. President Ernest J. Brundage of Williamstown and all other officers have been nominated to serve a second year.

Four new directors have been nominated: Thomas D. Perry Jr., manager of the Boston Symphony Orchestra; William S. Webber of Great Barrington, vice president of Wheeler & Taylor Inc.; George A. Turain of Lenox, manager of tht Curtis Hotel, and Francis J. Brooks of Pittsfield, manager of General Linen & Supply Service.

The ballots must be returned to the conference office by Friday.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

MAR 26 1959

A course called "Boston Pops Panorama" will be offered by the YMCA beginning Tuesday. It will be conducted by Laning Humphrey, press representative and program annotator for the Boston Pops and Esplanade Concerts.

[6]

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885

MAY 10 1959

ISLAND NEWS

A Look At the Arts

By E. J. D.

Sindlinger and Company is a firm of business analysts who maintain a permanent staff of 341 field reporters. This staff interviews more than 1,200 persons each day in an effort to determine, among other things, the leisure-time activities of the nation.

The Sindlinger analysts spent a good deal of time in March in an effort to discover what books people talk about most. Albert E. Sindlinger, president of the firm, reports, "During the average days in March, 6,800,000 persons, 12 years and older, talked about books they were reading, which was 15 percent greater than the March average for the previous year. While current talk about books is up 15 percent from last year, the number of persons reading books is also on the increase by 10 percent."

EARL J. DIAS

Mr. Sindlinger reports that almost always "the Bible is the most read and most talked-about book every week. However, the volume of Bible reading fluctuates widely, week by week, from a low of 4,000,000 daily to a high of 35,000,000 daily. The seasonal peaks are always prior to Easter and Christmas."

Next to the Bible, the most talked-about books in March were, in this order, "Dr. Zhivago," "Please Don't Eat the Daisies," "Around the World With Auntie Mame," "Exodus," "The Ugly American," "Twixt 12 and 20," "Some Came Running," "Rally Round the Flag, Boys" and "Lolita."

There is nothing particularly surprising about this list, since all the books mentioned are or have been best-sellers. And, by the way, what ever became of Will Shakespeare? He hasn't got entangled with that Lolita girl, we hope.

A Report on Clarinetist Manuel Valerio

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Especially interesting for us was the banquet at the New Bedford Hotel last Sunday. The occasion was to honor Herman D. Kenin, international president of the American Federation of Musicians, and to present a scholarship for Summer study to the attractive young violinist, Vivian Haag, winner of Local 214's "Congress of Strings" scholarship auditions.

Mr. Kenin, introduced by Adolph F. Coimbra, president and business agent of Local 214, praised, and rightfully, the contribution the local union has made to the maintenance of live music in the community. And Miss Haag, in a most sincere little speech of acceptance, won everyone's hearts by the tearful joy she expressed at the opportunity that is now hers.

For us, personally, one of the real pleasures of the banquet was the opportunity to talk with Manuel Valerio, a native of New Bedford, who for 26 years has been a member of the clarinet section of the Boston Symphony Orchestra.

Mr. Valerio's opinion of Charles Munch, director of the great orchestra, is a highly flattering one. "Mr. Munch is the best man I've ever worked for," explained Mr. Valerio. "When we toured Europe not long ago, I was just recovering from a major operation. Mr. Munch was most solicitous about my health. He even took along a substitute for me, and he insisted that any time I was not feeling well, I should feel at perfect liberty to miss a concert and to rest in my hotel room."

Mr. Valerio also has high praise for the venerable Pierre Monteux, who often appears as guest conductor of the Boston Symphony. "He knows just what he wants from us," Mr. Valerio observed, "and he knows just how to obtain what he wants."

Like all Boston Symphony members, Mr. Valerio takes justifiable pride in ~~the group's~~ reputation. "We have what you might call an ensemble pride," he told us. "We're all willing to work hard. People often think that playing in a symphony orchestra must be easy work. It isn't. You have to be on your toes constantly. When you play a solo passage, you are always worried that it may not be your best effort. And some of the music we play is intricate and demanding of split-second timing."

Concerning his colleagues, Mr. Valerio is most enthusiastic. But he becomes especially rhapsodic when he speaks of Samuel Mayes, first cellist of the orchestra. "Personally, I think he can match Piatigorsky or any other living cellist," Mr. Valerio asserts. "He is a consummate musician. And that tone quality! It is the best I've ever heard."

Mr. Valerio is looking forward to participating in the Berkshire Music Festival at Tanglewood this Summer. And we, personally, are looking forward to another chat with Mr. Valerio the next time he visits his home town. He is a musician in whom the community can take great pride.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

NOV 29 1958

Kiley Named Tanglewood Superintendent

James F. Kiley

LENOX—The Boston Symphony Orchestra has named James F. Kiley of the maintenance staff at Tanglewood to succeed Ward J. Gaston as superintendent of grounds.

Mr. Gaston retired Nov. 1. Mr. and Mrs. Kiley and their two sons have moved into the cottage formerly occupied by the Gastons near the main gate to Tanglewood.

A Stockbridge native, Mr. Kiley graduated from Williams High in 1943 and served three years in the U.S. Navy. He and William J. Obanhein, who is now Stockbridge police chief, graduated from Williams High the same year and served together on board the U.S.S. Arkansas in the Atlantic and Pacific. Mr. Obanhein was a gunner's mate, and Kiley, an electrician's mate.

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

FEB 1959

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■ The Boston Symphony has gone steadily ~~ahead presenting~~ programs to fully-subscribed audiences in recent weeks. Antal Dorati was well received for the sixth pair (Nov. 21-22) in Beethoven, Bartok and Dvorak works. The seventh pair the following week found Charles Munch back at the helm with Berlioz, Beethoven, Ravel and the Haieff Symphony No. 2, which the Orchestra had premiered last April and which shows inventiveness and imagination. The concerts of Dec. 5-6 included the premiere of Alexander Tcherepnin's Symphony No. 4. Ralph Gombert was soloist in the Handel Oboe Concerto in G minor, and the Schumann Second Symphony was also heard.

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EAGLE 12/17/58

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885

MAY 10 1959

ISLAND NEWS

A Look At the Arts

By E. J. D.

Sindlinger and Company is a firm of business analysts who maintain a permanent staff of 341 field reporters. This staff interviews more than 1,200 persons each day in an effort to determine, among other things, the leisure-time activities of the nation.

The Sindlinger analysts spent a good deal of time in March in an effort to discover what books people talk about most. Albert E. Sindlinger, president of the firm, reports, "During the average days in March, 6,800,000 persons, 12 years and older, talked about books they were reading, which was 15 percent greater than the March average for the previous year. While current talk about books is up 15 percent from last year, the number of persons reading books is also on the increase by 10 percent."

EARL J. DIAS

Mr. Sindlinger reports that almost always "the Bible is the most read and most talked-about book every week. However, the volume of Bible reading fluctuates widely, week by week, from a low of 4,000,000 daily to a high of 35,000,000 daily. The seasonal peaks are always prior to Easter and Christmas."

Next to the Bible, the most talked-about books in March were, in this order, "Dr. Zhivago," "Please Don't Eat the Daisies," "Around the World With Auntie Mame," "Exodus," "The Ugly American," "Twixt 12 and 20," "Some Came Running," "Rally Round the Flag, Boys" and "Lolita."

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Mr. Valerio's opinion of Charles Munch, director of the great orchestra, is a highly flattering one. "Mr. Munch is the best man I've ever worked for," explained Mr. Valerio. "When we toured Europe not long ago, I was just recovering from a major operation. Mr. Munch was most solicitous about my health. He even took along a substitute for me, and he insisted that any time I was not feeling well, I should feel at perfect liberty to miss a concert and to rest in my hotel room."

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[6]

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63

BOSTON EVENING AMERICAN,

March 23, 1959

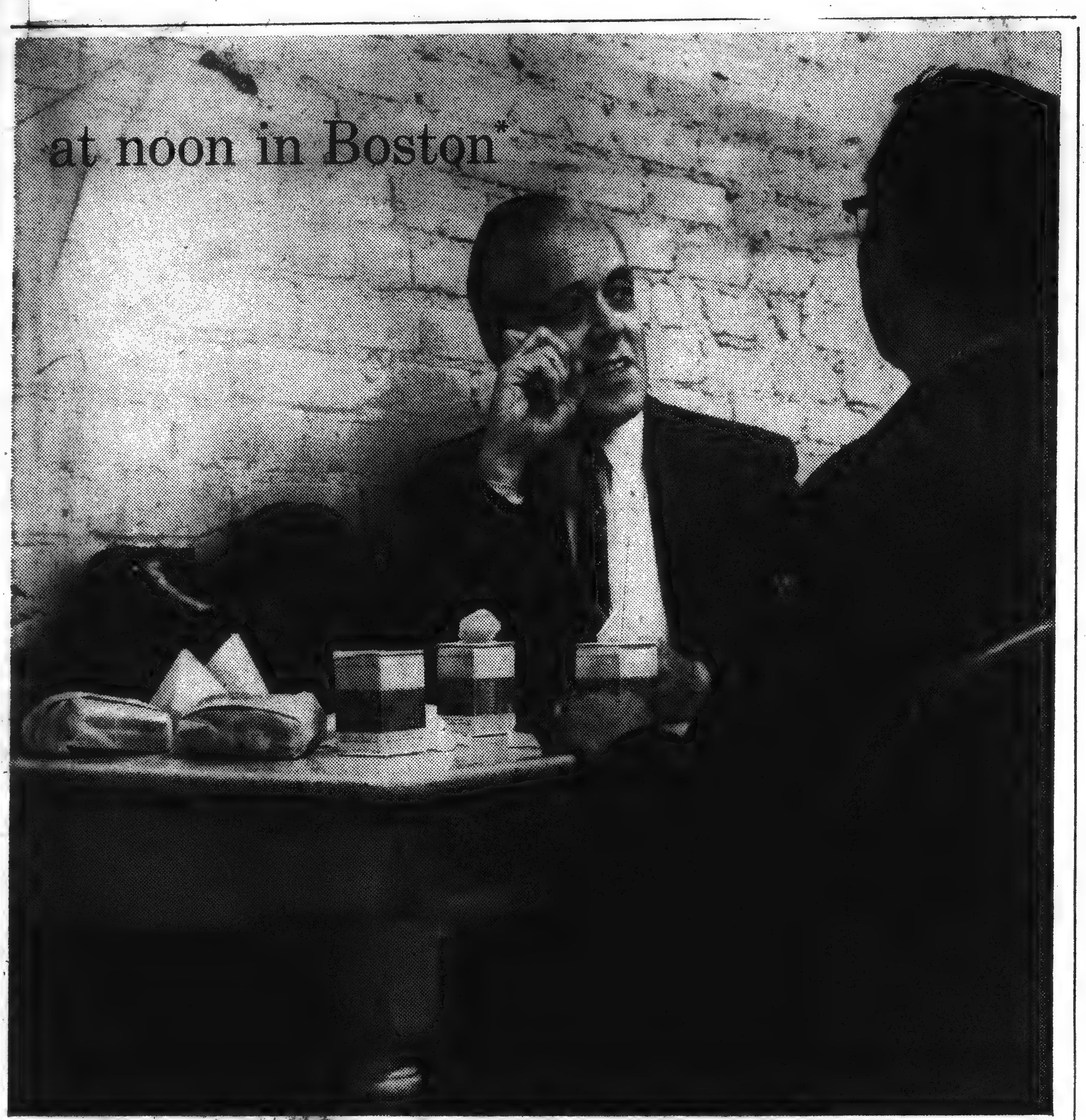

PHOTO BY CREATIVE PHOTOGRAPHERS

smart people make it milk...because milk makes energy—energy to go on—energy that *lasts*. Milk is charged with the protein, minerals and vitamins *needed* daily—*burned-up* daily. Best of all, milk tastes so good with food. Play it smart *this* noon. Make it milk...because milk makes energy.

AMERICAN DAIRY ASSOCIATION (New England)

** George Humphrey and Reuben Green, violists with the Boston Symphony Orchestra, relax over milk and sandwiches after an all-morning rehearsal. Mr. Humphrey came here 25 years ago from the Minneapolis Orchestra. Mr. Green, born in Boston, studied under Boston Symphony musicians; joined in 1950.*

Boston Herald Dec. 2, 1957

SITTING IN WITH TED ASHBY

Serpents in Symphony

THE LATE BOB BURNS used to say he was the only one who could play the bazooka, adding: "Or wanted to." In a sense, trombonist Josef An Orosz of the Boston Symphony Orchestra has something in common with the late homespun comedian. Josef is the only man in the orchestra who has experimented (or wanted to) with the old instruments called "serpents."

COLLECTION OF OLD INSTRUMENTS
UP ONE FLIGHT
SYMPHONY HALL

★ ★ ★

SEVERAL of the odd-looking horns are members of the "Casadesus Collection of Old Instruments" in its special room at the end of the first-balcony corridor at Symphony Hall. The collection, which is suitably insured, can be viewed by concert-goers. In addition to the crazy horns, there are nearly 100 other string, brass-wind, wood-wind and percussion relics.

★ ★ ★

SAID LANING HUMPHREY, publicist for the Boston Symphony: "We have three of them. From one, called the 'cavalry serpent,' the sound comes through a vicious-looking mouth, which is complete with sharp teeth. The mouthpiece is pretty conventional. There are finger-holes, rather than valves. In appearance, it resembles, I should say, a bassoon."

★ ★ ★

THEY WERE KNOWN as "church serpents," Laning revealed. In olden-times, he explained, trumpets and trombones, plus the serpents, were used in churches. Also, clearly, the organ. The serpents allegedly emit a subdued, churchly tone. The other two in the collection are shaped not unlike writhing serpents. They are sans mouth and teeth, constructed of sheets of leather, glued together.

★ ★ ★

"TROMBONIST OROSZ became intrigued with the ancient horns," Humphrey related. "His curiosity led him to experiment. He wanted to know what sort of tone the instrument would produce. First results were not very encouraging. He practiced on the thing at home, obviously. His wife was not too enthusiastic about what she heard. However, Orosz ultimately tamed the serpent."

★ ★ ★

OROSZ ISSUED a triumphant report, to wit: "Amazing; beautiful!" As a matter of fact, Orosz had domesticated the wild horn to a point where the Boston Symphony made some recordings in which its tone is heard. The "voice of the serpent" is on wax. Its debut and retirement were virtually simultaneous, though, and it currently is back in its cage.

★ ★ ★

AT LEAST the serpent horns, which, seemingly, sounded so exquisite they never were used again, didn't suffer the indignity of being replaced in the Boston Symphony by the bazooka. Humphrey seemed downright offended when asked whether the bazooka, apparently assembled by a plumber, ever had been used by the world-famous orchestra. Probed as to whether the serpent sounds like a bazooka, he crisply responded: "I've never heard a bazooka."

★ ★ ★

HUMPHREY recalled a story about the first time the great German-born composer, George Frederick Handel, conducted in England. He heard a low, growling tone. "Vot da devil be's dat?" he is said to have exclaimed. Someone answered: "A serpent, sir." To which Handel reportedly commented: "But I t'ink it vas not da serpent dat tempted Eve."

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32 C THE BOSTON HERALD, TUESDAY, SEPT. 30, 1958

PAUL FEDEROVSKY IS DEAD; WAS VIOLINIST IN SYMPHONY

Paul Federovsky, 68, a member of the first violin section of the Boston Symphony Orchestra for 30 years until his retirement in 1955, died yesterday in the Hahnemann Hospital in Boston.

Since his retirement he had made his home in Harwich. Born in Saratov, Russia, he studied at the Academy of Music in Vienna and the University of Zurich in Switzerland and was director of the Imperial Music School in Vladivostok before coming to America.

He was a former teacher at the New England Conservatory of Music and was first violinist of the Chardon string quartette and a member of the Boston string quartette and the Society of Ancient Instruments.

He leaves his wife, Olga Averino Federovsky, a former concert soprano who appeared as soloist with the Boston Symphony and now is a teacher of voice at the Longy School, and a daughter, Mrs. Irina Lasoff of St. Paul, Minn.

Funeral services will be tomorrow at 1 p.m. in Bigelow Chapel at Mt. Auburn Cemetery.

Traveler 9/30

Paul Federovsky Rites Tomorrow

Services for Paul Federovsky will be tomorrow at 1 p.m. in Bigelow Chapel at Mt. Auburn Cemetery, Cambridge.

Federovsky, a member of the violin section of the Boston Symphony Orchestra for 30 years until his retirement in 1955, died yesterday in the Hahnemann Hospital, Boston. He was 68.

Born in Saratov, Russia, he studied at the Academy of Music, Vienna, and the University of Zurich, Switzerland.

Before coming to America he was director of the Imperial Music School in Vladivostok, Russia.

He was a former teacher at the New England Conservatory of Music and first violinist of the Chardon String Quartette. He also was a member of the Boston String Quartette and the Society of Ancient Instruments.

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He leaves his wife, Olga (Aver- and now a teacher of voice at the Longy School, and a daughter, Mrs. Irina Lasoff of St. Paul, Minn.

Church at 10 a.m. by her son Rev. Henry T. Ronan.

Globe — 9/30

Paul Fedorovsky

Symphony Violinist Dies After Brief Illness

Paul Fedorovsky, 68, for more than 30 years a member of the first violin section of the Boston Symphony Orchestra, died this morning following a short illness. Retired from the Symphony, he had made his home in recent years in Harwich.

Educated at the Academy of Music in Vienna, he was head of the Imperial Music School in Vladivostok, Russia, before coming to this country. Here he was a member of the Boston String Quartet, was first violin of the Chardon String Quartet and a member of the Society of Ancient Instruments in which he played the pardessus de viol. He owned a fine violin made by Carlo Antonio Testore.

He leaves a wife, a singer known professionally as Olga Averino, and one daughter, Mrs. Benjamin Lasoff of St. Paul, Minn.

Services will be held tomorrow at 1 p.m. at Bigelow Chapel, Mt. Auburn cemetery.

4/9/59

Daniel Kuntz, 98, Violinist With Symphony 1881-'14

Daniel Kuntz, 98, retired violinist and last member of the Boston Symphony Orchestra at its founding in 1881, died yesterday at a rest home in Brookline.

A member of the first violin section from 1881 to 1914, he later conducted musical enterprises of his own, including a popular orchestra at Boston's Repertory Theater.

In 1952, after a 38-year absence Mr. Kuntz again played in the first violin section of the Boston Orchestra, this time under the direction of Arthur Fiedler, the son of another great musician and colleague of his.

At this performance he was given an album showing scenes of his youth, compiled by his former neighbors in Oberstaufenback, Germany, the town of his birth.

Services will be held Friday at 2 p.m. at the Waterman funeral home, Kenmore sq. A violin quartet will play.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

APR 8 1959

Daiel Kuntz, first violinist of the original Boston Symphony Orchestra, died today at Beacon Hall, Brookline, 11 days short of his 99th birthday.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

APR 9 1959

Boston Symphony's Last Founder Dies

Boston—(AP)—Daniel Kuntz, last surviving member of the Boston Symphony Orchestra at its founding in 1881, died yesterday at a rest home in suburban Brookline in his 99th year.

A member of the first violin section from 1881 to 1914, he later conducted musical enterprises of his own, including a once-popular orchestra at Boston's Repertory Theater.

He was born at Oberstaufenback, near Frankfort, Germany, April 19, 1860.

A quartet of the symphony's violinists will play at the services conducted by the Rev. Paul M. Brauer of the First Lutheran Church of Boston, Friday at 2 p.m.

Burial in Forest Hills Cemetery will be beside the grave of Mr. Kuntz's wife, Barbara, who died in 1929. They had no children.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

APR 9 1959

Daniel Kuntz Dies, Violinist

Last Survivor of Original Symphony

Daniel Kuntz, last survivor of the original members of the Boston Symphony Orchestra when it was founded in 1881, died yesterday at a Brookline rest home. He was 98.

He was a member of the orchestra's first violin section from 1881 to 1914 and later conducted musical enterprises of his own, including the well-known orchestra at the Repertory Theater.

PRESENTED ALBUM

During the first European tour (1952) of the Boston Symphony, 14 villagers from his native town of Oberstaufenback, near Frankfort, Germany, went by bus to hear one of its concerts.

The villagers compiled an album showing Kuntz as a youth, along with commemorative pictures of the orchestra's visit. The album later was presented to him at a Symphony Hall ceremony of the Boston Pops Orchestra, conducted by Arthur Fiedler, son of an old orchestra colleague of Kuntz. And Kuntz played again that night in the first violin section.

When funeral services are held tomorrow at 2 p. m. at the Waterman Chapel, 495 Commonwealth avenue, Kenmore square, the great orchestra will be in concert not many blocks away. However, a quartet of the Symphony's violinists will play at the services conducted by the Rev. Paul W. Brauer of the First Lutheran Church of Boston.

The violinist will be buried in Forest Hills Cemetery beside the grave of his wife, Barbara, who died in 1929. They had no children.

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,034

9 - 1959

Orchestra Founder Dies At 99

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A member of the first violin section from 1881 to 1914, he later conducted musical enterprises of his own, including a once-popular orchestra at Boston's Repertory Theater.

He was born at Oberstaufenback, near Frankfort, Germany April 19, 1860. When the Boston Symphony made its first European tour in 1952, 14 villagers from his own town went by bus to hear the Boston Orchestra. They compiled an album showing Kuntz as a youth, with commemorative pictures of the visit. It was presented to him at a symphony hall ceremony of the Boston Pops Orchestra, conducted by Arthur Fiedler, son of an old orchestra colleague of Kuntz. And Kuntz played again that night in the first violin section.

He was a guest at its various anniversary celebrations.

When funeral services are conducted Friday at 2 p. m., the great orchestra will be in concert a few blocks away. But arrangements have been made to have a quartet of the symphony's violinists play at the services conducted by Rev. Paul M. Brauer of the First Lutheran Church of Boston.

Burial in Forest Hills Cemetery will be beside the grave of Kuntz's wife, Barbara, who died in 1929. They had no children.

A niece, Mrs. E. K. Hubbard lives at Hartford, Conn., but she is now traveling in the British West Indies. Acquaintances said they had heard Kuntz speak at times of a sister in Germany.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

APR 9 1959

Daniel Kuntz, In First Hub Symphony

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

APR 12 1959

Josef Zimbler Dies in Boston

BOSTON, April 11 (AP)—Josef Zimbler, 59, a Boston Symphony orchestra cellist since 1933 and founder and music director of the Zimbler Sinfonietta, a chamber music group of about 20 orchestra colleagues, died today at Pratt Diagnostic Hospital after a long illness.

Zimbler was a cousin of Arthur Fiedler, conductor of the Boston Pops orchestra. Zimbler was born at Pilsen, Czechoslovakia, in 1900 and studied music at Prague and Berlin. His sinfonietta spanned a quarter of a century. He leaves his widow, Helen, and a sister, Erna, wife of Ernst Panenka, Boston Symphony orchestra bassoonist.

Mr. Zimbler presented a program in New Bedford Jan. 11 under the auspices of the Greater New Bedford Concert Series. The erformance here is thought to ave been his last public appear- ce.

THE BOSTON SUNDAY GLOBE—APRIL 12, 1959

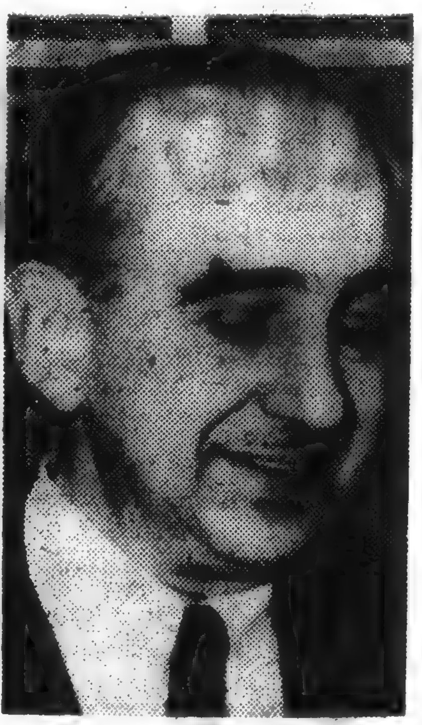
Deaths and Funerals

Josef Zimbler Dies

Symphony Cellist, Sinfonietta Founder

Josef Zimbler, 59, founder and director of the internationally-known Zimbler Sinfonietta and a cellist with the Boston Symphony Orchestra, died here yesterday.

Mr. Zimbler, a native of Pilsen, Czechoslovakia, came from a family of professional musicians. A cousin of Boston Pops conductor Arthur Fiedler, he was the son of the famed Bohemian conductor and composer Sigmund Zimbler.


JOSEF ZIMBLER

He studied in Prague and Berlin and was active in European chamber music circles before coming to this country and joining the Boston Symphony in 1933.

He founded the Sinfonietta, composed of some 20 other Symphony members in the 1940's. The group has been widely acclaimed for concerts and recordings.

High point for the ensemble was a seven-week tour of Central and South America in 1957, under auspices of the State Department, during which the group won enthusiastic notices in the Latin American press.

The group also gave concerts for school children in the Boston area.

Mr. Zimbler, who lived at 1060 Beacon st., Brookline, died at Pratt Diagnostic Clinic, Boston, after an illness of some months.

He leaves a wife, Helen; and a sister, Erna, wife of Boston Symphony bassoonist Ernst Panenka.

Members of the Sinfonietta are planning a musical tribute at memorial services at 3 p.m. tomorrow at Storey Chapel, Mt. Auburn Cemetery. Rev. Theodore P. Ferris of Trinity Church, Boston will officiate.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 507,862

APR 12 1959

J. Zimbler, Symphony Star, Dies

Josef Zimbler, a Boston Symphony Orchestra cellist since 1933, founder and director of a chamber music group bearing his name and cousin of "Pops" conductor Arthur Fiedler, died yesterday at Pratt Diagnostic Hospital.

Zimbler, who was 59, was born at Pilsen, Czechoslovakia and studied music in Prague and Berlin. His Zimbler Sinfonietta, consisting of 20 of his orchestra colleagues here, made a seven-week tour of Central and South America in 1957 under the auspices of the State Dept. and the American National Theater and Academy.

Final rites for Zimbler, who is survived by his widow, Helen, and a sister, Erna, wife of Boston Symphony bassoonist Ernst Panenka, will be held at 3 p. m., Monday, in Storey Chapel at Mt. Auburn Cemetery, Cambridge. Rev. Dr. Theodore P. Ferris, rector of Trinity Episcopal Church, will officiate.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

APR 9 1959

Daniel Kuntz

By the Associated Press

Boston

Daniel Kuntz, who passed on here April 7, was the last surviving member of the Boston Symphony Orchestra at its founding in 1881.

Mr. Kuntz was a member of the first violin section from 1881 until 1914. He later conducted musical enterprises of his own, including an orchestra at Boston's Repertory Theater.

He was a native of a small town near Frankfurt, Germany.

MIAMI, FLA.
HERALD
D· 302,264 S. 366,584

APR 12 1959

Cellist Dies at 59

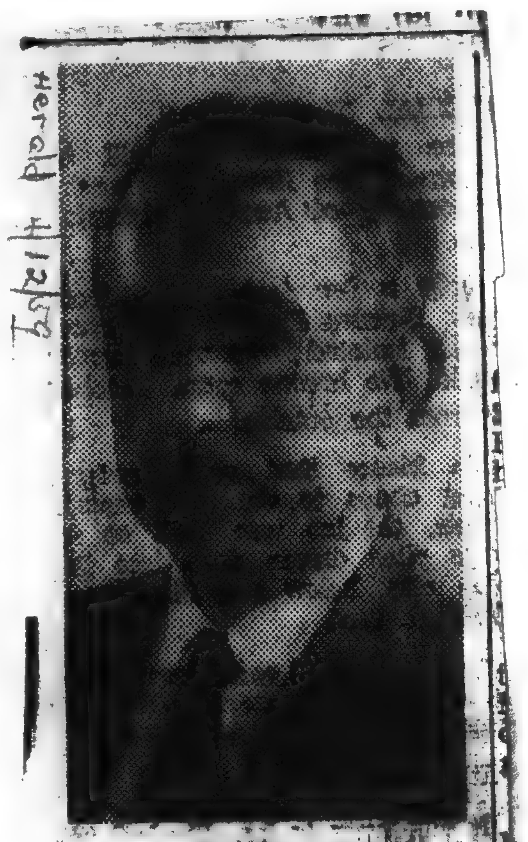
BOSTON — (UPI) — Josef Zimbler, 59, violoncellist with the Boston Symphony Orchestra since 19[illegible] and founder-director of the [illegible]bler Sinfonietta, died at a [illegible]spital Saturday after an illness of several months.

A native of Pilsen, Czechoslovakia, Zimbler was noted for his conducting of chamber music concerts in Europe before coming to the U.S. He and his wife made their home in Brookline.

Zimbler, a cousin of Boston Pops Conductor Arthur Fiedler, also leaves a sister.

[9]

Herald 4/12/59



JOSEF ZIMBLER

Josef Zimbler, Cellist, Dies

Symphony Member, Sinfonietta Founder

Josef Zimbler, 59, of 1060 Beacon St., Brookline, a cellist with the Boston Symphony Orchestra and founder and director of the Zimbler Sinfonietta, died yesterday at Pratt Diagnostic Hospital.

He was born in Pilsen, Czechoslovakia, and studied in Prague and Berlin. He was intensely interested in chamber music and was active throughout Europe in this field before coming to the United States to join the Boston Symphony Orchestra in 1933.

MEMORIAL TOMORROW

More than a dozen years ago he founded the Zimbler Sinfonietta, a group of Symphony musicians devoted to chamber music. The group gave a number of concerts to school children and in various parts of the United States. In 1957 the Sinfonietta toured Central and South America and was received enthusiastically throughout the area.

Zimbler, a cousin of "Pops" Conductor Arthur Fiedler, leaves his wife, Helen, and a sister, Erna, wife of Ernst Panenka, Symphony bassoonist.

A memorial service will be conducted at Storey Chapel, Mt. Auburn Cemetery, Cambridge, at 3 p.m. tomorrow. The service will be conducted by the Rev. Dr. Theodore Parker Ferris, rector of Trinity Church, Copley square. Members of the Sinfonietta will pay a musical tribute during the service.

Herald 4/19

World Enriched By Zimbler Art

By ROBERT TAYLOR

The passing of Josef Zimbler last week marked the end of the distinguished career of a performing musician. Mr. Zimbler's reputation as a 'cello player with the Boston Symphony Orchestra was of the highest order; but the public knew him best, perhaps, as the founder of the Zimbler Sinfonietta which, for the last decade, enriched the musical life of Boston in the chamber music field beyond measure.

Had the Sinfonietta not borne Mr. Zimbler's name it is doubtful if the public would have known him at all. It was characteristic of the man that as the second 'cellist of his group he consistently refused the foreground. Josef Zimbler was not the sort of artist for whom music is the expression of virtuosity—a talent, incidentally, that he possessed in abundance. He was completely dedicated to his art; his approach to it became one of humility and consecration. The ideals he sought in music were those of intellect, refinement and clarity.

Thus it is to the record of his achievement as the organizer of the Sinfonietta that we turn rather than to his personal feats as a performer, considerable though they were and spanning his lifetime. In the Sinfonietta Josef Zimbler found expression for his love of chamber music, an outlet for a form that could not be realized within the larger ensemble of the Boston Symphony. And the group was typical of his personality in that it consisted of 16 or so virtuosi, perfectly balanced, lacking a conductor and stressing the values of disciplined performance: a matchless single instrument.

Sold Out Houses

The Zimbler Sinfonietta was organized, I believe, some time in the late 30's or early 40's. The first Jordan Hall concert I can recall occurred with Reginald Kell joining the orchestra in the third Brandenburg Concerto; checking back, I find that it was Dec. 14, 1949, that the concert took place under the banner of The Friends of Chamber Music, and that the late Rudolph Elie hailed the new group as "the Budapest Quartet of string orchestras."

With its second concert, the following February, the Zimbler Sinfonietta established a condition rare among chamber music ensembles, Standing Room Only, a condition that was to prevail throughout successive seasons. An exquisite interpretation of the fourth Brandenburg Concerto illumined this concert; and again, in April, which brought the season to a close, the program was more than unusually striking. One of the unusual occasions in which the Sinfonietta employed a conductor, the April, 1950, concert brought forth Lukas Foss as pianist-conductor in Hindemith's "The Four Temperaments."

The Hindemith recalls how much rarely-played or new music the Zimbler Sinfonietta introduced to Boston. At that same concert Hovhaness's "Nerses Shnorhali," was offered together with the fifth Brandenburg and the Serenata Notturno of Mozart.

Tradition and Talent

During subsequent seasons, the Sinfonietta presented more of the same adventurous fare. The list is too long to enumerate; but certain summits stand out. How often does one hear Malipiero's "Rispettie Strambotti?" Or Martinu's Sextet for strings? Irving Fine's Notturno for Strings and Harp? A concerto for harpsichord by the Wellesley musician, Hubert Lamb? In terms of new music the Zimbler Sinfonietta has presented more consistent and unhackneyed fare than any musical organization in the city. Much proved ephemeral or incidental or experimental; but the music came from composers of recognized stature on the contemporary scene. Tomorrow they might be forgotten, today they deserve a hearing.

Nor did the Zimbler Sinfonietta neglect its debt to tradition. Here again the concept was unconventional. While the feature of a program might be Bartok's extraordinary Sonata for Two Pianos and Percussion, the traditional contrast on the program might be provided by a little-known item by Bach, Handel or Mozart. The skill with which the programs were devised contributed in large measure to their success. The Sinfonietta demonstrated that the chamber music public in Boston is large and discriminating.

When one adds to this the splendid performances of the Zimbler Sinfonietta on records, its foreign tours and occasional appearances, the scope of its art may be ascertained. Josef Zimbler indeed enriched the lives of many Bostonians, and his importance to the musical life of the city cannot be assessed.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

APR 20 1959

National Honor Won By Zimbler Sinfonetta

The Zimbler Sinfonetta, composed of members of the Boston Symphony Orchestra, has won an honorable mention award in the National Federation of Music Clubs competition for the most effective presentation of American music in foreign countries during the 1957-58 concert season.

The announcement was made in San Diego, Calif., yesterday. The Philadelphia Orchestra, which played nine American compositions in 44 concerts in 14 European countries, was the top winner.

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

APR 13 1959

Zimbler to Get Tribute From Music Group

A musical tribute by the internationally-famed Sinfonietta which he founded will be paid this afternoon at memorial services in Storey Chapel, Mt. Auburn Cemetery, for Josef Zimbler, 59, cellist with the Boston Symphony Orchestra, who died Saturday at Pratt Diagnostic Clinic.

Zimbler, a native of Pilsen, Czechoslovakia, joined the Boston Symphony in 1933 and founded the Sinfonietta, composed of 20 other Symphony members, in the 1940's.

Survivors include his widow, Helen, a sister, Erna, wife of Ernst Panenka, Symphony bassoonist, and Boston Pops conductor Arthur Fiedler, a cousin.

VARIETY
NEW YORK, N.Y.
WEEKLY

APR 15 1959

JOSEF ZIMBLER

Josef Zimbler, 59, founder and director of the Zimbler Sinfonietta, and a cellist with the Boston Symphony Orch, died April 11 in Boston. A native of Pilsen, Czechoslovakia, he came from a family of pro musicians.

A cousin of Boston Pops conductor Arthur Fiedler, Zimbler was the son of Bohemian conductor and composer Sigmund Zimbler. He studied in Prague and Berlin and was active in European chamber music circles before coming to the U.S. and joining the Boston Symphony in 1933.

He founded the Sinfonietta, composed of some 20 other Symphony members in the 1940s. The ensemble had a seven-week tour of Central and So. America in 1957 under auspices of the State Department.

Surviving are his wife, and a sister, Erna, wife of Boston Symphony bassoonist Ernst Panenka.

Globe 5/3/59

Passing of Josef Zimbler

The passing of Josef Zimbler has brought this writer both professional and personal sorrow. Cellist in the Boston Symphony Orchestra, and founder of the Zimbler Sinfonietta, he was a musician of thorough training and the highest precepts. Born of a musical family in Prague, he came to this country a generation ago and joined the Boston Symphony in 1933.

For a number of years his unremitting work with the Zimbler Sinfonietta greatly enriched the musical life of Boston. Thanks to his enterprise we heard many a work, such as the staged performance of Stravinsky's "The Soldier's Story" that otherwise we likely would not have heard.

"Pepi" Zimbler, as his intimates knew him, did all his work quietly, almost invisibly. He was a modest man and by choice remained in the background, even on stage. At Zimbler Sinfonietta concerts he was always there, playing cello but not first cello. His pleasure was in the accomplishment of the ensemble. He did not even relish the notion of taking a solo bow.

He has gone, but the memory of his efforts and success, which reached its peak in a South American tour in 1957, endures, and there will be permanent memorials to him in the form of Zimbler Sinfonietta recordings.

"Pepi" was a friend of mine, and I both liked and admired him. Those of us who knew him, or who only enjoyed the music he brought into being, will miss him sorely.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

OCT 18 1958

Creative Artists Survey the Realms in Which They Are Eminent

Composers Must Stay Individual

By Walter Piston

Cambridge, Mass.

The composer of today is surrounded and beset by forces of conformity as never before. Operating relentlessly in our daily life, these forces would make us all alike in every way, in action and in thought. The individual is more and more suppressed in favor of the growing mass.

The major problem for the composer must be to preserve and develop his individuality. He must resist the constant pressures and temptations to follow this or that fashion. He must find what it is he wishes to say in music and how best to say it, subjecting his work to the severest self-criticism.

It is not suggested that this is easy. Strength of will and faith in one's creative gift are essential.

John Brook

Walter Piston

Performances of one's music are a necessary experience for the composer, but failure to obtain such is not by any means proof that the music is unworthy. On the other hand, success achieved through the powerful publicity of contemporary mass media is often devastatingly self-deceiving.

The composer must judge for himself in these matters, with self-reliance based on a thorough knowledge of his craft and a capacity for independent thinking as an individual creative artist.

Integrity Needed

By Frank Lloyd Wright

Spring Green, Wis.

Lacking today in architecture, as in culture generally, is integrity. Just that. The study of nature and the growth of character.

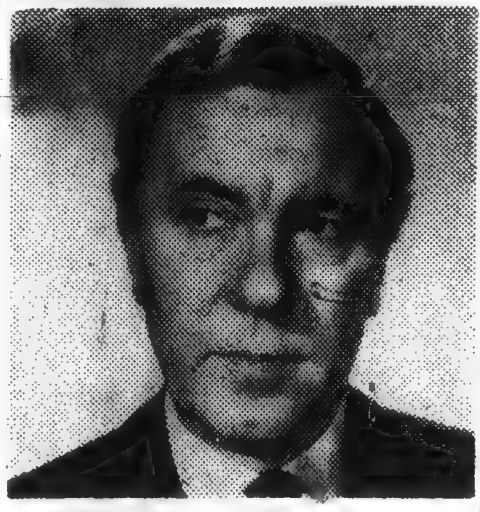
Little Theater Groups Held Of Importance

By Sir Ralph Richardson

London

In the last 50 years the standard of dramatic entertainment has much improved; but this advance has brought about some problems.

Fifty years ago there were a large number of theatrical companies playing all over the world. They employed good, bad, and indifferent playwrights and actors but they produced at the top some very fine plays and players. Now dramatic entertainment is split between the theater, the cinema, and television; competition is keen; few risks or experiments dare be taken; but the mills of art grind slow.



Sir Ralph Richardson

There remain a few little theaters and repertory theaters, the mills and workshops to which we must look for the making of polished, finished, and selective material. Let us give them all the consideration we can, for dramatic art is a precious instrument in any country.

National Subsidized Theater Urged

By Katina Paxinou

Los Angeles

I consider that the major problem confronting actresses in the United States is the lack of a national subsidized theater. In Greece we have a national theater where we are not limited in our endeavors by the lack of funds. There, too, we are not faced with the necessity of playing a single role for one, two, or three years as sometimes happens in New York.

The economic necessity for having a financial hit limits the actress in this country. First of all, what is produced in the theater and what is *not* produced in the theater is dictated, for the most part, by the financial backers. Plays which may offer many actresses great opportunities are, I'm sure, often overlooked because the so-called box-office possibilities would indicate a short run, and in the minds of the backers; financial disaster.

Thus, the opportunities for an actress in this country do not permit her to gain experience in many different characters and roles. If she is lucky enough to be signed for a part, there is every chance she will be playing the same part a year or two hence; by which time the brilliance of her original portrayal may not only have long gone, but been long forgotten by the critics and public alike.

Katina Paxinou

The major opportunity for an actress in this country, if you are considering things other than the live theater, appears to be in live television. There is no national theater. There are few stock companies. If an actress is fortunate enough to have a good script and a good director she may attract some attention with a single brilliant performance on television.

But even this opportunity, if it can correctly be called such, is becoming more and more limited. I have heard that there is now a tendency to put more and more television programs on films, again for a financial reason. They can be shown again and again and again, and earn more money for the backers. While it is perfectly possible to get excellent experience and attention through films, it is not the same thing as being able to delineate a character from start to finish as one can do in a live performance.

Some day I hope the wisdom of having a national theater, subsidized by the government of this great country, will become apparent and will bring about its reality. Then, and only then, will an actress have every fulfillment of the word "opportunity."

Music Should Be Guided, Not Fettered

By Olga Koussevitzky

Lenox, Mass.

Music in our day and age is recognized as a language universal to mankind; it is given enlightened interpretation audible to peoples in the four corners of the earth and carried around cosmic spheres through the phenomena of sound waves.

In contrast to such progress, the music world is confronted with the manifold problem of material insecurity, inner friction, dissipation of effort and energy, lack of unified action, and failure to understand the importance of a major opportunity in the life of music and musicians.

How can the problem best be met and what do we consider a major opportunity? It is not for a mere observer but rather for musicians to answer.

For music, above all, is a living and spiritual art, transcending the sensate and physical plane, reaching the realm of the unknown, the untold, the unseen. Music is a calling and must be approached with a quickened sense of responsibility, profound integrity, high reasoning, dedication (which is love), good conscience, "and faith unfeigned."

"I will sing with the spirit and I will sing with the understanding also," was a favorite quotation of Serge Koussevitzky, and he would add: "Music is both an art and a science."

He was thinking of youth and the future of music when in 1950 he addressed his students at Tanglewood for the last time.

"We must," he said, "direct art into proper channels, guiding it with a firm, strong, and secure hand, yet preserving its freedom. To molest the freedom of art is an unpardonable crime. We must strive for opportunity, but safeguard art from the subtle evil of opportunism. It is an evil which must be foreign to youth.

"And to youth I will say: Keep your courage, your fair and free judgment, your faith in art. Keep yourself clear and clean. Keep the spirit of unity and youth, spread it among your fellow musicians, and it will lead you toward a true spirit of universality."

I believe this answers a major question.

Gus Manos

Olga Koussevitzky

'Visit' Going to Moscow

"The Visit," the play by Friedrich Duerrenmatt in which Alfred Lunt and Lynn Fontanne are starring in New York, will be presented this winter at the Mayakowsky Theater in Moscow.

[11]

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

DEC 27 1958

Dublin, N. H., Widow Leaves Over $1 Million In Will

KEENE, N. H. (AP)—A Dublin, N. H., woman who died last month has left bequests of more than $1 million dollars.

The money goes to friends, former employes, relatives and educational and musical organizations, according to a will admitted to probate here.

The estate of Mrs. Jane Olmsted Thaw, which includes property in Dublin and the state of Pennsylvania, has not yet been inventoried.

Largest bequest—$350,000 plus the Thaw summer estate in Dublin—was bequeather to Mrs. Eleanor Adams Humphrey, a friend who lived with Mrs. Thaw.

The University of Pittsburgh was left $200,000 and the residue of the estate after other bequests—in honor of Mrs. Thaw's late husband, Edward, a former resident of Pittsburgh. The university bequest was earmarked for research in blood diseases, particularly leukemia.

A former chauffeur—John F. Hogan—and his wife, of Hyde Park, Mass., were left a $100,000 trust fund. The will stipulates that upon their death the fund would terminate and the balance would go to their daughters.

An accomplished pianist, Mrs. Thaw left $50,000 to the Koussevitzky Music Foundation, Washington, D. C.

Bequests of $5,000 each went to the Boston Symphony Orchestra, the Longy School of Music, Boston, and the New England Opera Theater, Boston.

A number of other requests of up to $30,000 each were left to cousins, former employes, friends and other organizations.

Mrs. Thaw had maintained her summer home in Dublin for about 20 years and wintered in Winter Park and Daytona Beach, Fla.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

DEC 29 1958

BSO $5,000

Koussevitzky Foundation Gets $50,000 From Mrs. Thaw

KEENE, N.H.—A Dublin, N.H., woman, who frequently attended the Berkshire Festival concerts at Tanglewood and the Boston Symphony Orchestra concerts in Boston, has left in her will $50,000 to the Koussevitzky Music Foundation in the Library of Congress, Washington, D.C., and $5,000 to the BSO.

Mrs. Jane Olmstead Thaw, who died last month, left bequests of more than one million dollars to friends, former employes, relatives and educational and musical organizations.

Largest bequest — $350,000 plus the Thaw summer estate in Dublin—was bequeathed to Mrs. Eleanor Adams Humphrey, a friend who lived with Mrs. Thaw and accompanied her to the Tanglewood concerts.

A former chauffeur, John F. Hogan, and his wife of Hyde Park, Mass., were left a $100,000 trust fund. The will stipulates that upon their death the fund would terminate and the balance would go to their two daughters.

Mrs. Thaw, an accomplished pianist, also left $5,000 to the Longy School of Music, Boston, and the New England Opera Theater, Boston.

Mrs. Thaw had maintained her summer home in Dublin for about 20 years and wintered in Winter Park and Daytona Beach, Fla.

VARIETY
NEW YORK, N.Y.
WEEKLY

APR 8 1959

Boston Nearest Solvent American Symphony

Boston, April 7.

Annual drive conducted by the Friends of the Boston Symphony Orch has resulted in $252,000, topping goal by $2,000.

Henry B. Cabot, head of board, said that while he could not foresee the time when the Boston Symphony would be self supporting, it had the best financial record in the U.S., with Philadelphia closest rival in this respect.

Bequests made to the Orch in the past year totalled $175,000, he said. This included $50,000 from the Fuller Foundation established by Gov. Alvan T. Fuller, a former trustee of the orch. The endowment fund of the Orch now stands at about $2 million.

Annual expenses of the orch for the past eight years have averaged about $1,650,000 and the earned income from sale of seats, recordings, etc., has been more than $1,375,000 or more than 83% of the total expense.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

JUN 20 1958

Value Estate Of Mrs. Crosby At $3.1 Million

SALEM, June 19—Mrs. Henrietta Marian Crosby of Manchester, who died Aug. 22, left an estate valued at $3,138,265.25 it was disclosed with the filing of an inventory in probate court today.

The appraisal showed personal property of $3,028,265.25 and realty worth $110,000. Her will gave $10,000 to the Elizabeth Peabody House Assn., Boston, and $5000 to the Boston Symphony Orchestra. Gifts of $50,000 each were directed to all grandchildren and to a daughter-in-law, Mrs. Mary J. Crosby.

Mrs. Crosby's husband, Stephen Van Rensselaer Crosby, Manchester, was bequeathed her realty in that town. A daughter, Mrs. Raymond S. Wilkins of 18 Louisburg sq., Boston, was given jewelry, clothing and realty at 95 Beacon st., Boston.

Residue of the estate was placed in trust for the daughter, she to receive the income for life, and her issue eventually to inherit the principal.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

FEB 3 - 1959

Symphony Talk In Cambridge

"This Symphony Business," an inside look at the Boston Symphony Orchestra on tour, by its manager, Thomas D. Perry, Jr., is the title of the fourth in the series of Thursday morning talks to be given Thursday at 11 o'clock, in the Parish House Hall of the First Church, Congregational, corner of Mason and Garden Streets in Cambridge. This is a rare opportunity for Symphony-goers to learn more about the artists and their experiences in cities other than Boston.

Bouillon will be served from 10:15 to 10:45, and the ushers, in charge of Mrs. Henry B. Stanton, will be Mrs. Albert Bush-Brown, Mrs. Charles Butcher, Mrs. H. Sheffield Van Buren, Jr., and Mrs. Thomas Hadley, Jr.

Tickets may be obtained at the door.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

SEP 2 1958

Roberts Piano Presents Sale Of Instrument

During the past 16 years the Roberts Piano Co. has been able to offer Baldwin acrosonic spinets and Baldwin grand pianos direct from the Berkshire Music Festival and Bershire Music Center school at Tanglewood on eight different occasions.

* * *

THIS YEAR Roberts has been assigned 29 instruments, which are offered to the public at substantial savings below the regular list price. This year the Baldwin electronic organs from the festival and school have been added to the list. Although used at the festival for a period of seven weeks the instruments all carry brand new factory guarantees.

All of the instruments were personally selected by Dr. Charles Munch, conductor of the Boston Symphony orchestra for use at the Berkshire Music Festival.

Including the instruments being offered this year the Roberts Piano Company has been able to offer all-told 185 of the festival instruments to vicinity people.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

DEC 18 1958

Improving the Cultural Climate

What makes up the "business climate" of Massachusetts?

Well, it includes, among other things, the sum total of the tax burden, labor relations, legislative understanding of business problems and the friendliness of state and local officials and neighbors.

But the business climate also includes a rather unexpected component—the cultural assets of the state.

Large employers such as Raytheon and General Electric cannot recruit all their top managers and experts from the communities in which they do business. Many times they have to reach across the continent for the right man for some demanding job. And they will not get him, usually, unless they can convince him that Massachusetts is a good place in which to live.

Here is where the state's cultural assets come in. What, the prospective employee (and good citizen) asks, can Massachusetts offer my children by way of education, my whole family by way of cultural satisfactions?

Massachusetts businessmen can give some pretty good answers to this question. They can cite generally good public schools, an outstanding complex of universities, the Boston Symphony, the Art Museum, the Museum of Science—many things. But they cannot say that we have any first-rate forum for first-rate artistic performances and displays of all kinds. And our lack of such a forum constitutes a serious cultural gap.

Happily, this gap may now be closed, thanks to the farsighted community leaders and public officials who have initiated the proposed Metropolitan Arts Center in Brighton.

This center, of course, will be much more than a lure for would-be employees of Massachusetts businesses. It will measurably improve the cultural climate—and therefore the business climate—of the entire New England area.

We salute the Cambridge Drama Festival, the Institute of Contemporary Art, Commissioner Greenough, Gov. Furcolo and all the others who have started this ambitious project. And we are confident that the public will provide the financial assistance necessary to bring it to fruition.

[22]

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,839

OCT 11 1958

Detroit Symphony Is Newcomer

By JOHN J. BARRETT
Gazette Staff Reporter

Worcester's new Festival Orchestra is living proof that business and the arts can harmonize profitably.

The Detroit Symphony Orchestra, which will play its first festival concert Oct. 20, is regarded by musicians as one of the finest products of the capital of the American automobile empire. And like the automobile, the new orcestra is the result of a mixture of good business methods, craftsmanship, and art.

Although the history of symphonic music in Detroit goes back to 1914, the present orchestra is a newcomer among the large orchestras of the United States. The original Detroit orchestra died early in World War II, was revived in 1943 and died again in 1949. The present orchestra was born in 1951 and is recognized by critics as having grown rapidly to maturity.

Many symphony orchestras in this country are dependent on gifts from wealthy patrons to help close the gap between ticket office receipts and expenses. It used to be that these patrons were individuals, but today the "angels" are oftentimes industrial concerns.

DETROIT ORCHESTRA LEADER RAISES BATON
Paul Paray to bring symphony to Festival.

Industrial Donations

What happened in Detroit was the discovery of a new pattern of industrial donations which gave industries equality in supporting the orchestra and equality in formulating its policies.

This gap between income and expenses is omnipresent for American Symphony orchestras. National ticket office recipts are about $45,000,000 a year, $5,000,000 more than baseball, but it is not enough. Even a full house, which occurs at nearly every performance of such orchestras as the Boston and the Philadelphia, fail to pay for the cost of a performance.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, said last year it cost $8,500 to put on a performance in Symphony Hall. A full house ordinarily brings in $7,100, he said. the orchestra could raise its ticket prices, he explained, but this would put the orchestra out of the reach of many potential listeners.

Detroit was without an orchestra for two years in 1951, and many of its residents did not like the idea of being the largest city in the United States with this distinction.

Orchestra Rebirth

Chosen to lead the campaign for the rebirth of the orchestra was John B. Ford. This Ford was not a member of the automobile family, but belonged to an old family of Detroit and was chairman of the board of Wyandotte Chemicals Corp.

Ford told the musician's union that Detroiters wanted an orchestra. The union agreed to supply the orchestra members if Ford could guarantee a minimum of 90 men would be paid $100 a week for 22 weeks. Ford agreed and then obtained a promise from the union that it would be the first to donate $10,000 a year for three years.

The same pledge was obtained from 33 other large organizations and many other smaller businesses and organizations donated lesser amounts to put the orchestra in business.

First conductor of the first season of the reborn orchestra was Paul Paray, then permanent conductor of the Concerts Colonne in Paris. Paray shaped up the orchestra during its first five weeks of performances and then handed the baton over to other guest conductors, Bruno Walter, Dmitri Mitropoulos, and Victor de Sabata. But Detroit liked Paray, and he was welcomed back in 1952 as the permanent conductor of the orchestra.

Pledges Renewed

The orchestra's success among its financial supporters became obvious when the three-year pledges ran out. They were renewed, prompting Paray to remark, "Now the orchestra is formed. We were seeking before, but now we have found each other."

Success also boosted the orchestra beyond the halls of Ford Auditorium when the high-fidelity craze hit the public shortly after the orchestra's rebirth. High-fidelity enthusiasts discovered that recordings by the Detroit Orchestra on Mercury Records were exceptionally good for demonstrating the range of their equipment.

Termed "Living Presence" sound by the recording company, the records were among the first to attempt to put concert-hall realism on discs. The Detroit's recording of Ravel's Bolero was credited with more sales than all other Bolero recordings combined.

Favor With Public

The orchestra has found favor with its public also. This it does with programs based on the popular, accepted classics with a sprinkling of more modern works. Bach, Brahms, Mozart, Beethoven, Rossini, have honored places on this year's Detroit programs. Cowell, Sibelius, Elgar, Katchaturian, Britten, and Prokofieff, also appear to give the program a more modern taste.

Works by Franck, Berlioz, Schumann, Mozart, Gershwin, Berlioz, Liszt, Wagner, and Beethoven, will be among orchestral highlights of the festival week.

The orchestra will open its season in Detroit Thursday with a program including Beethoven's Sixth Symphony, Aaron Copland's Appalachian Spring suite, and Ravel's Bolero. The same program will be repeated Friday night, the last program until Nov. 6.

The time in between will be spent here in Worcester.

Herald 12, Jan 59

Index of Financial Status

Boston Musical Attractions Exceed Red Sox in Receipts

By ROBERT TAYLOR

The importance of musical activity in a particular community is a fairly good index of its financial status. Here in Boston it is something of a truism that the gate for our musical attractions rivals and probably tops the gate for baseball. The overall receipts for the Boston Symphony alone, including revenue from Tanglewood, recording royalties, broadcasting fees and other subsidiary rights, is well over $1,500,000.

The Boston Symphony Orchestra, as one of the preeminent musical organizations of the world, of course, creates innumerable advantages for New England. Boston is known from Helsinki to Capetown as the city that maintains the orchestra; and the indirect benefits of our role cannot be assessed.

Prestige Pays

A family might travel from Wichita merely to listen to the Symphony once, or it might be the Soviet ambassador who has starred it as a must on his American agenda, or a world-famous virtuoso who yearns to appear at Symphony Hall as the culmination of his career.

The prestige of an incomparable symphony orchestra pays in dollars. There are about 600 symphony orchestras in the U. S. (around 30 are major symphonies with annual budgets exceeding $100,000) and not only has live performance boomed, but tests to a deep-rooted American interest in music.

Screen biographies of great musicians usually stress more mundane facts. "All right, young Ludwig Beethoven, go on, play your ocarina all day when a young man like yourself should be getting ready for a solid career in your uncle's blintz factory, Ach!" "Never mind what they say, Ludwig, someday the world will hear your music." "Can't you see Gertrude, it's madness: we love each other but I have my art." "That's it, that's it, tum-tum-tum, I shall call it my Fifth Symphony . . ."

And so forth. The myth of the improvident, romantic musician dies hard. It is difficult in this age of corporate enterprise to accept a composer who doesn't starve in a garret. As a matter of fact, however, today's young musician (who is often supported by a foundation grant) is part of a gigantic financial enterprise that is as much a part of the economic life of America's communities a its brokerage houses.

Quicker Recognition

Music considered as Big business has both a positive and negative aspect; it both stimulates creativity and stifles it. But there are still composers to raise their voice in lashing romantic protest; and the general cultural health of the country has undoubtedly improved as a result. A Mozart today would be heard, and recognized far more quickly than in the 18th century.

Fifteen years ago RCA Victor lost money on a recording of "The Barber of Seville." Today the same record with Metropolitan stars, pays for itself in a matter of weeks. There are 800 recording firms in the U.S., a half-million people who are members of organized music clubs, more than 75 major concert booking bureaus, nearly 200 periodicals devoted to the subject of music alone, 2000 music critics; and, it has been estimated, more than three million persons actively interested in some way in concert music.

Thus we find that Boston, while not the Hub of the musical universe (New York has that honor), constitutes a sturdy spoke. The public is aware of such well-known local organizations as The Handel & Hayden Society, the Chorus Pro Musica, the Cecilia Society and the Apollo Club in the field of choral music. But New England swarms with other choral and orchestral groups such as the American Club of Melrose and the Needham Community Chorus. And the colleges support numerous choral groups, among the larger being Harvard, Tufts, BU, Smith, Brown, Bowdoin and Dartmouth.

Celebrity Series

A rough estimate might disclose approximately 50 major choruses and the same number of major community orchestras in the region. In the professional field the Boston University Celebrity Series under the direction of Aaron Richmond brings about 30 of the world's outstanding musical artists here each season; and is responsible for the visit, too, of vintage symphony orchestras outside the area, and the production of related cultural events such as the appearance of the Scots Guards band in a packed Boston Garden.

Rubinstein, Oistrakh and Tebaldi are artists typical of the Boston University series; yet elsewhere in Boston musicians of professional caliber appear free every week at the Gardner Museum, or as part of other paid series such as the Morning Musicales, now in its 31st year at the Statler, or the Cambridge Society for Early Music series at Sanders Theater.

Nearly every night from October to April, Jordan Hall is the scene of a free concert by young musicians or conservatory groups on the threshold of a professional career. It is also the scene of many professional debuts and concerts that lie outside the Richmond purview such as the Zimbler Sinfonietta series and the Harold Farberman concerts this season.

Met Still Visits

The Metropolitan Opera, despite the lack of a proper theater, still visits Boston for an all-too-short week during the spring. Boris Goldovsky's New England Opera Theater has focussed attention on New England as the home of one of the truly top - flight regional troupes in the nation. Plans are now afoot for the establishment of another local opera company in the former Fine Arts Theater; and the construction of a proposed Arts Center along the Charles should enhance New England's musical standing even more.

In short, there are at least 150 events of major professional scope supported by the Boston and Massachusetts regional audience. This can be multiplied by the activity that occurs in the other five states, and it is not inconsiderable. The cultural status of New England is intimately allied to our financial standing.

Perhaps the alliance is best illustrated by a chorale that was sung in Jordan Hall a couple of years ago. It was called "Lament for April 15," and it was written by Avery Claflin, a banker as well as a composer. The words that had been set to music were the words of the federal income tax, the long form. And it sounded just fine, too.

[23]

American (e)
WATERBURY, Conn.
Independent
Circ. 39,778
JUN 10 1959

Court Rules

Orchestra Charitable Organization

BOSTON (UPI)— The Massachusetts Supreme Court has ruled the Boston Symphony Orchestra is a charitable organization and therefore cannot be sued in negligence actions.

The ruling was made yesterday as the high courts overturned a $19,430 judgment won by the musical director of the Voice of Americoa, Harold Boxer, who was injured in a fall from a stage in Tanglewood where the symphony was playing.

A lower court had ruled the symphony was not a charitable organization and therefore did not come under a section of state law which prevents such groups from damages in negligence suits.

The state Supreme Court, in its decision, said the symphony's charter was "prima facie evidence of the charitable character and purpose of the defendant."

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUN 10 1959

Boston Symphony Upheld By Court

BOSTON (UPI)—The Massachusetts Supreme Court has ruled the Boston Symphony Orchestra is a charitable organization and therefore cannot be sued in negligence actions.

The ruling was made Tuesday as the high court overturned a $19,430 judgment won by the musical director of the Voice of America, Harold Boxer, who was injured in a fall from a stage in Tanglewood where the symphony was playing.

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The state supreme court, in its decision, said the symphony's charter was "prima facie evidence of the charitable character and purpose of the defendant."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUN 10 1959

Charitable Ruling Kills Suit Against Boston Symphony

BOSTON (UPI)—The Massachusetts Supreme Court has ruled the Boston Symphony Orchestra is a charitable organization and therefore cannot be sued in negligence actions.

The ruling was made Tuesday as the high court overturned a $19,430 judgment won by the musical director of the Voice of America, Harold Boxer, who was injured in a fall from a stage in Tanglewood, where the symphony was playing.

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The state supreme court, in its decision, said the symphony's charter was "prima facie evidence of the charitable character and purpose of the defendant."

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,753
JUN 10 1959

Symphony Ruled Charitable

BOSTON, (UPI) — The Massachusetts Supreme court has ruled the Boston Symphony Orchestra is a charitable organization and cannot be sued in negligence actions.

The ruling was made yesterday as the high court overturned a $19,430 judgment won by the musical director of The Voice of America, Harold Boxer, who was injured in a fall from a stage in Tanglewood where the symphony was playing.

A lower court had ruled the symphony was not a charitable organization and therefore did not come under a section of state law which prevents such groups from damages in negligence suits.

The Supreme Court, in its decision, said the symphony's charter was "prima facie evidence of the charitable character and purpose of the defendant."

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,548
JUN 10 1959

Boston Symphony Verdict Reversed

BOSTON, June 10 (UPI)—The Massachusetts Supreme Court has ruled the Boston Symphony Orchestra is a charitable organization and therefore cannot be sued in negligence actions.

The ruling was made as the high court overturned a $19,430 judgment won by the musical director of the Voice of America, Harold Boxer, who was injured in a fall from a stage in Tanglewood where the symphony was playing.

The State Supreme Court, in its decision, said the symphony's charter was "prima facie evidence of the charitable character and purpose of the defendant."

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416
JUN 10 1959

Boston Symphony Upheld In Tanglewood Fall Suit

Supreme Ct. Rules Orchestra Is Charitable Organization Immune From Tort Action

Special to The Daily News

BOSTON—The full bench of the state Supreme Court today ruled in favor of Boston Symphony Orchestra, Inc., owner and operator of Tanglewood, in a suit brought against it by the musical director of Voice of America.

The court ruled that Boston Symphony is a charitable corporation and is immune from suits on a tort action.

Today's verdict reversed a Suffolk Superior Court verdict which had awarded $19,430 to Harold Boxer, musical director for he past 14 years of Voice of America, who was injured on Aug. 8, 1955 while recording a Tanglewood concert for Voice of America.

Boxer was preparing to install recording equipment in a theater owned by Boston Symphony at Tanglewood in the Berkshires when he fell into the orchestra pit.

The suit charged that Boxer had stepped over the edge of a stage onto a cloth covering the orchestra pit and was injured in the fall into the pit.

At last year's Superior Court hearing on the suit, Judge Thomas H. Dowd refused to instruct the jury that the defendant (Boston Symphony) was a public charity and entitled to tort immunity.

Today's Supreme Court decision written by Justice James J. Ronan declared that the charger and bylaws of the defendant should not have been struck from the evidence and that they were "prima facie evidence of the charitable character and purpose of the defendant."

Boxer had sued Boston Symphony on grounds of negligence and reckless misconduct.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462
JUN 10 1959

High Court Rules Boston Symphony Is Charity Group

BOSTON (UPI)—The Massachusetts Supreme Court has ruled the Boston Symphony Orchestra is a charitable organization and therefore cannot be sued in negligence actions.

The ruling was made Tuesday as the high court overturned a $19,430 judgment won by the musical director of the Voice of America, Harold Boxer, who was injured in a fall from a stage in Tanglewood where the symphony was playing.

A lower court had ruled the symphony was not a charitable organization and therefore did not come under a section of state law which prevents such groups from damages in negligence suits.

The state supreme court, in its decision, said the symphony's charter was "prima facie evidence of the charitable character and purpose of the defendant."

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUN 10 1959

Boston Symphony Wins Legal Round

BOSTON (AP)—The full bench of the Supreme Court Tuesday sustained exceptions of the Boston Symphony Orchestra, Inc., to verdicts giving Harold Boxer, musical director of the Voice of America, $19,430 for injuries suffered at the orchestra's Tanglewood theater in Lenox in 1955.

Boxer was installing a recorder at the theater when he stepped on a cloth covering the orchestra pit and fell into the pit.

The orchestra set up a defense that it was immune to tort liability because of its public charitable character. The court said:

"The defendant has always operated with an over-all deficit and persons known as friends contribute to make up the deficit."

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUN 11 1959

ERNOON, JUNE 11, 1959

High Court Says BSO Can't Be Sued For Negligence

BOSTON — The Massachusetts Supreme Court has ruled the Boston Symphony Orchestra is a charitable organization and therefore cannot be sued in negligence actions.

The ruling was made Tuesday as the high court overturned a $19,430 judgment won by the musical director of the Voice of America, Harold Boxer, who was injured in a fall from a stage in Tanglewood, where the symphony was playing.

A lower court had ruled the symphony was not a charitable organization and therefore did not come under a section of state law which exempts such groups from damages in negligence suits.

The state supreme court, in its decision, said the symphony's charter was "prima facie evidence of the charitable character and purpose of the defendant."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
JUN 10 1959

State High Court Reverses Award Against Symphony

The full bench of tthe Supreme Judicial Court yesterday reversed a $19,430 judgment awarded to the musical director of the Voice of America for injuries suffered in a fall.

The plaintiff, Harold Boxer, had won the jury verdict in his suit against the Boston Symphony Orchestra, Inc. He was injured Aug. 8, 1955, whe nhe fell off a stage at Tanglewood while setting up recording equipment for the Voice of America.

Judge Thomas H. Dowd ruled the symphony orchestra corporation was not a charitable corporation. The high court reversed the ruling and held the corporation's charter was "prima facie evidence" of the charitable character and purpose of the defendant."

Charitable corporations, under Massachusetts law, cannot be sued in negligence actions.

According to the decision, written by Justice James J. Ronan, Boxer was preparing to record two concerts at the Tanglewood festival for later re-broadcast over the Voice of America.

Boxer stepped on a tarpaulin that he thought was an extension of the stage. The tarpaulin gave way and he fell into the orchestra pit.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 141,391
JUN 10 1959

Boston Symphony Is 'Charitable' Unit

Boston —(UPI)— The Massachusetts Supreme Court has ruled the Boston Symphony Orchestra is a charitable organization and therefore cannot be sued in negligence actions.

The ruling was made yesterday as the high court overturned a $19,430 judgment won by the musical director of The Voice of America, Harold Boxer, who was injured in a fall from a stage in Tanglewood where the symphony was playing.

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The state Supreme Court, in its decision, said the symphony's charter was "prima facie evidence of the charitable character and purpose of the defendant."

NEW YORK, N.Y.
TIMES
D 633,106 S 1,201,134
JAN 21 1959

Music Critics Cite Piston and Moore

Walter Piston

The New York Times

Douglas Moore

Walter Piston and Douglas Moore have won the 1958 awards of the Music Critics Circle of New York. Mr. Piston's Viola Concerto was voted the outstanding orchestral work of the year, and Mr. Moore's "The Ballad of Baby Doe" the best opera.

A special citation in the orchestral category was voted to the Ninth Symphony by the late Ralph Vaughan Williams. Mr. Vaughan Williams, the celebrated British composer, died last July 27 at the age of 85.

No awards were made in the categories of choral and dance music.

The Piston work received its first New York performance last March 19 in Carnegie Hall. Charles Munch conducted the Boston Symphony Orchestra and the soloist was Joseph de Pasquale.

It took five ballots to select the Piston score, in one of the most vigorously contested elections in the history of the Critics Circle. Other works under consideration were Howard Hanson's "Mosaics," the Symphony No. 1 by George Rochberg, the Symphony No. 1 by Easley Blackwood and Juan José Castro's "Corales Criollos."

In addition to "The Ballad of Baby Doe," the works considered by the critics for the operatic award were Samuel Barber's "Vanessa," Robert Kurka's "The Good Soldier Schweik" and Benjamin Britten's "The Turn of the Screw." Vittorio Giannini's "The Taming of the Shrew," which had received a Music Critics Circle citation on the occasion of its local television première in 1954, was voted ineligible.

Mr. Moore's opera won on the third ballot. It had received its New York première by the New York City Opera Company on April 3.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

FEB 1959

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Walter Piston and Douglas Moore have been given the 1958 awards of the Music Critics Circle of New York. Mr. Piston's Viola Concerto was adjudged the "outstanding orchestral work of the year." Mr. Moore's "The Ballad of Baby Doe" was voted the best opera produced in New York during the same period. A special citation was made, among orchestral works, to the late Ralph Vaughan Williams' Ninth Symphony. No awards were given for choral and dance scores. Mr. Piston's work had its first New York performance by the Boston Symphony under Charles Munch on March 19 last. The Moore opera was given its Manhattan premiere by the New York City Opera on April 3. The choices were reported to be vigorously contested, and five ballots were necessary to arrive at a final decision.

Musical Courier May '59

The Fourth Symphony of ALEXANDER TCHEREPNIN, *which was premiered by Charles Munch and the Boston Symphony Orchestra last December, has been awarded the Glinka Prize in Paris. This prize was established in the 19th century by the noted patron of the arts, Mitrofan Balaief. In the past it has been awarded to Rimsky-Korsakov, Glazounov, Liadov, and other outstanding Russian composers. This is the first time a composer of Russian origin who is an American citizen has received this laurel. The Symphony was first performed in Boston, and repeated in New York by the same orchestra.*

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715
JAN 21 1959

Piston and Moore Get Music Critics' Award

The Music Critics Circle of New York has chosen two American works for its 1958 awards for the most outstanding compositions with their first New York performances during the past year. Walter Piston's Concerto for Viola and Orchestra was the choice in the orchestral category, and Douglas Moore's "The Ballad of Baby Doe" was the winning opera.

No awards were made in the choral and dance music classifications. The Circle also voted a special citation for the late Ralph Vaughan Williams' Ninth Symphony as a tribute to its composer's eminence among English creative musicians.

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Both winning composers are well known in the musical and academic worlds: Mr. Moore is MacDowell Professor of Music at Columbia University, and Mr. Piston is Walter W. Naumburg Professor of Music at Harvard University. Mr. Moore, born at Cutchogue, L. I., in 1893, studied at Yale and in Paris, and has been associated with Columbia's faculty since 1926. Mr. Piston, born at Rockland, Me., in 1894, studied at Harvard and later in Boston and Paris.

When instituted in 1941, the Circle's awards were limited to American composers. They were later extended to include all works composed not more than twenty-five years before the time of the award.

1/21/59

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

JUN 9 1959

Hub Symphony Reverses Suit In High Court

The state Supreme Court reversed a $19,430 verdict awarded to a Voice of America musical director in his suit against the Boston Symphony Orchestra.

A Superior Court jury had found for the director, Harold Boxer, in the negligence suit. Boxer was injured when he fell off a stage at Tanglewood in the Berkshires, Aug. 8, 1955.

The high court ruled today that the Boston Symphony was a charitable corporation and tus entitled to tort immunity.

Superior Court Judge Thomas N. Dowd had declared during the trial that as a matter of law the Boston Symphony Orchestra, Inc. was not a charitable corporation. The Supreme Court over-ruled that today.

At the time of the accident, Boxer and his assistants were hanging microphones on the stage preparatory to recording two concerts for the Voice of America.

The concerts were to be broadcast to countries behind the Iron Curtain.

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 12,892

JUN 10 1959

Says Symphony Orchestra Can Not be Sued

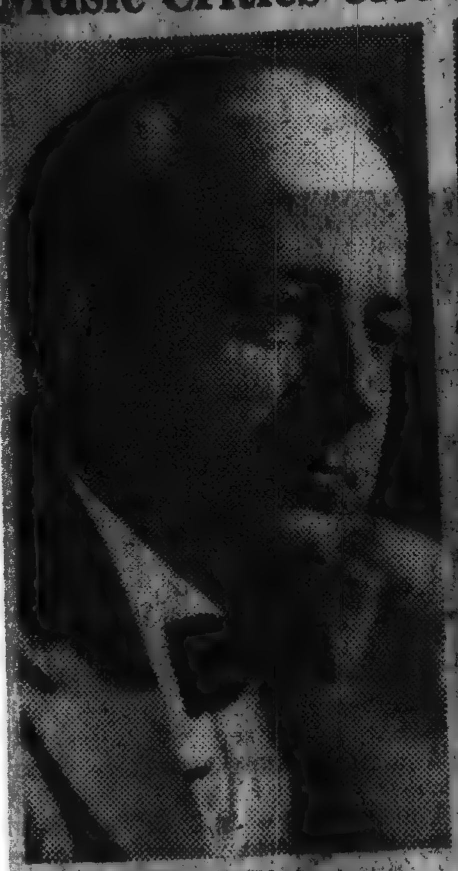
BOSTON, June 10 (UPI)—The Massachusetts Supreme Court has ruled the Boston Symphony Orchestra is a charitable organization and therefore cannot be sued in negligence actions.

The ruling was made Tuesday as the high court overturned a $19,430 judgment won by the musical director of the Voice of America, Harold Boxer, who was injured in a fall from a stage in Tanglewood where the symphony was playing.

[14]

NEW YORK, N.Y.
TIMES
D. 633,108 S. 1,201,134
JAN 21 1959

Music Critics Cite Piston and Moore



Walter Piston

The New York Times

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
FEB 1959

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715
JAN 21 1959

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H-Tribune 1/21/59

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Premiere's in City

Mr. Piston's concerto was first played here by the Boston Symphony Orchestra under Charles Munch on March 19, 1958, with Joseph Di Pasquale, the Bostonian's first violist, as the soloist. "The Ballad of Baby Doe," with a libretto by the late John Latouche, had its local premiere in the New York City Opera's 1958 spring season on April 3.

The Piston concerto was chosen on the fifth ballot in the Circle's meeting on Tuesday afternoon; George Rochberg's First Symphony, first played here by the Philadelphia Orchestra under Eugene Ormandy on April 1 was the runner-up. The late Robert Kurka's "The Good Soldier Schweik," Benjamin Britten's "The Turn of the Screw" and Samuel Barber's "Vanessa" also figured in the operatic balloting.

Both Professors

Both winning composers are well known in the musical and academic worlds; Mr. Moore is MacDowell Professor of Music at Columbia University, and Mr. Piston is Walter W. Naumburg Professor of Music at Harvard University. Mr. Moore, born at Cutchogue, L. I., in 1893, studied at Yale and in Paris, and has been associated with Columbia's faculty since 1926. Mr. Piston, born at Rockland, Me., in 1894, studied at Harvard and later in Boston and Paris.

When instituted in 1941, the Circle's awards were limited to American composers. They were later extended to include all works composed not more than twenty-five years before the time of the award.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
JUN 9 1959

Hub Symphony Reverses Suit In High Court

The state Supreme Court reversed a $19,430 verdict awarded to a Voice of America musical director in his suit against the Boston Symphony Orchestra.

A Superior Court jury had found for the director, Harold Boxer, in the negligence suit. Boxer was injured when he fell off a stage at Tanglewood in the Berkshires, Aug. 8, 1955.

The high court ruled today that the Boston Symphony was a charitable corporation and tus entitled to tort immunity.

A Superior Court Judge Thomas H. Dowd had declared during the trial that as a matter of law the Boston Symphony Orchestra, Inc. was not a charitable corporation. The Supreme Court over-ruled that today.

At the time of the accident, Boxer and his assistants were hanging microphones on the stage preparatory to recording two concerts for the Voice of America.

The concerts were to be broadcast to countries behind the Iron Curtain.

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 12,892
JUN 10 1959

Says Symphony Orchestra Can Not be Sued

BOSTON, June 10 (UPI)—The Massachusetts Supreme Court has ruled the Boston Symphony Orchestra is a charitable organization and therefore cannot be sued in negligence actions.

The ruling was made Tuesday as the high court overturned a $19,430 judgment won by the musical director of the Voice of America, Harold Boxer, who was injured in a fall from a stage in Tanglewood where the symphony was playing.

[15]

NOV 29 1958

Saturday Chat

I Am An Addict to the Three B's

By Philip S. Marden

LOWELL, Nov. 29—I think you might justifiably describe me as a veteran concertgoer. At any rate I have been a subscriber to the Friday afternoon concerts of the Boston Symphony orchestra for about 50 years, and I have sat in the same seat for about 40 of those years.

All of this time the concerts have been in Symphony Hall. I did go, occasionally, to the concerts when they were in the old Music Hall in Hamilton place, and it was in that ancient hall that I first fell in love with the so-called "Pops." Those were the days of Tim Adamowski and other well remembered figures.

Tim was the first conductor of the Pops that I remember, and those concerts were much freer-and-easier than they are now. We college boys used to go over in gangs and vocally demand specific encores in rhythmic chorus. You never hear that now, I believe.

The program sheet used to request special quiet for special numbers—the classier ones. That was before the days of Arthur Fiedler—show me any other man who has done as much as he for good music in Boston! It was he who conceived and made a reality of that midsummer extension of the Pops on the Esplanade. Arthur, originally a viola player, was a versatile musician, and during World War I he used to swap over to the organ, when it came to playing that quintessential number in those days, the "Star Spangled Banner." This "national anthem" is still a regular feature of every big league baseball game. You rise and stand bare-headed while it is played—and to be wholly correct you never applaud when it is over. At all World Series games, some heap-big vocalist usually sings the first stanza—which is about the only everybody knows—and you feel uncommonly patriotic. Actually, the tune is that of an old drinking song entitled "To Anacreon in Heaven" and to my thinking is a perfectly ghastly air, which it is almost impossible to sing. Most national anthems are.

THE POPS ARE A SORT of post-season symphony season. The musicians are excellent, and the programs are more in what Beethoven called "the unbuttoned mood" than the music chosen for the Friday-Saturday concerts—of which latter I will say more later on. At the Pops you hear more of what Deems Taylor calls "first-class second-class music." Mr. Fiedler seems to have raised the level of it in recent years, but when the Pops first began good old Louis Elson said, speaking of the programs, "To Bach we now an 'offen' add" (making it Offenbach), to afford contrast with the more serious tone of the symphony season proper. In those days one of the pieces we sophomores used to demand was "Whistling Rufus." I doubt Mr. Fiedler would oblige as readily as Gustave Strube or Max Zach used to do.

So much for the Pops. Let me get back to the symphony season, which runs from October to late May. I doubt that there is a better band in the world than the Boston Symphony. Is there a more heavenly choir than the string section, this side of Seraphim? Where will you find more sonorous brass and tinkling cymbal? I love to watch the demon drummer and other tympani. The late Mr. Koussevitzky (I'm never quite sure I spell it right) taught me that even the bull fiddle could be a solo instrument.

I think my long course of symphony concerts has done me a lot of good, but I have been terribly poor material to work on. I find I appreciate good music much more than I did, but I am too innately conservative to endure what they call "modern" stuff. My idea of music is that it would please, not offend, the ear, and a good deal of the modern stuff seems to me a sort of felonious assault. Some of the things Mr. Munch chooses in order to show us what the modernist composers are up to seem to my uncultured ear unspeakably bad. One or two have seemed to me little short of an insult to the auditor. I no longer insist that we who pay the piper should always call the tune. You've got to leave that to the conductor, and most of the time I am content with what he serves. I cheerfully dig down into my jeans to help defray the annual deficit—for a deficit is something no really great orchestra can do without. But I often feel that the modernists get more of a break than do the classical giants of old. It is assumed that we must wish to know what modern composers are trying to say. I don't. It doesn't seem to my ear worth the saying.

The average modern composer seems to seek to enthrall you by unpredictable contrasts in volume, tempo and everything else. He begins by blasting you out of your chair by a terrific roar from all the brass instruments, and of course there's no harmony in it. It's a most God-awful discord, which, it seems, is high art. Avoid a major chord as you would the plague, and above all resort to vociferous dissonance as much as you can. If you have approached anything that sounds like an agreeable melodic line, let it die away to a faint trickle of sound—and then let the bass drummer give his drum a gosh-amighty wallop, with the whole choir of brass and wood-wind following it up with another dissonant roar. If you were drowsing, this wakes you up and like the wedding guest in the Ancient Mariner you cannot choose but hear. I find myself reversing the conundrum of the workshops and asking, "It's ugly, but is it art?"

WHEN IT IS ALL over, and silence like a poultice comes to heals the wounds of sound, the Boston audience always applauds and if the composer is present he takes a bow. Toujours la politesse. I'd rather string him up to the nearest telegraph pole, but I stifle my emotion and just don't clap. I'd like to boo, but that would be gauche and make me conspicuous. Note that young girl over there who is applauding as if she had never heard anything so delightful. I'll bet you she's just pretending and wants to prove that she's in the know, as a young sophisticate.

I'm a barbarian and glad of it. I go to concerts to be sustained and soothed, not tortured, or puzzled, or infuriated. The symphony has done a lot for me. I have become an addict to the three B's, Brahms, Beethoven and Bach—though I'm far from a Bach fan, and am inclined to prefer Tchaikovski's "Pathetique" to a Brandenburg concerto.

I don't wish to seem ill-natured, but I do pray that musical music be given a better break. I won't say that the stuff I dislike isn't music, but I do say I don't like it and cannot pretend to. Just where does music leave off and noise begin?

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

MAR 7 - 1959

Top Musicians Worth More

To the Editor — Recently while attending a performance by the New Opera Group, I noticed that the orchestra was made up of Boston Symphony players. Every proud Bostonian knows that the musicians who make up this great orchestra are among the finest obtainable anywhere.

It seems rather odd that these men have to suppliment their income with work outside the hallowed walls of Symphony Hall. Can such artistry be maintained when the members have to turn to other engagements to meet their monetary needs.

The minimum salary for a Boston Symphony player is $140 per week for nine sessions. This averages out to $15.56 per session. Can anyone hire a first class lawyer or doctor at $15.56 for services lasting from 2½ to 3 hours for each session?

R. D'ARMAT.
West Roxbury.

BRISTOL, VA.
HERALD-COURIER
Circ. D. 19,444 - S. 24,687

JUN 6 1958

Union Chief's Powers Cut

PHILADELPHIA (UPI) — The sweeping powers enjoyed by James C. Petrillo as president of the American Federation of Musicians were rescinded Thursday.

Petrillo and his successor, Herman D. Kenin, recommended the AFM's constitution be revised to eliminate the broad powers. Delegates to the AFM's 61st annual convention unanimously approved.

Kenin, elected president Wednesday, then asked that a substitute be prepared by the union's Law Committee.

The sweeping authority was first granted to Joseph M. Weber, head of the union before Petrillo began his 18-year-old stint in the post. The peppery Petrillo used these powers only twice—once in organizing the Boston Symphony and again during the [illegible] when he set aside union conventions because of restricted travel.

Journal (e)
HAVERHILL, Mass.
Independent
Circ. 15,000

FEB 3 - 1959

City Club To Hear UPI Head

J. Edward Fitzgerald, manager of United Press International Photos, Boston, will address members and guests of the Women's City Club of Haverhill at the First Baptist Church at 8 p. m. tonight.

Fitzgerald will show colored slides of the "behind the Iron Curtain" tour of the Boston Symphony Orchestra.

Ushers will be Mrs. William H. Horton, Mrs. William B. Law and Mrs. John E. Veasey.

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,581

JAN 30 1959

Club Will View UPI Photos

J. EDWARD FITZGERALD

J. Edward Fitzgerald, manager, United Press International Photos, Boston, will give a picture report on U.S.S.R. at the Women's City Club meeting Tuesday at 8 p.m. at the First Baptist Church, Main st.

Fitzgerald was invited by the Boston Symphony Orchestra, on their tour "Behind the Iron Curtain" in September, 1956, as official photographer. More than seven days were spent in the Soviet Union where Fitzgerald was granted complete photographic freedom. Because of the lack of supervision, many off-beat scenes were recorded. Although many land-marks of Leningrad and Moscow are shown in great detail, the accent is on the Russian people and their ways of life.

The meeting will be public.

Chronicle
STOUGHTON, Mass.
Weekly Independent
Circ. 2,527

JUL 24 1958

Stoughton's Growing Prestige

Boston, the hub of the universe to a New Englander, is currently most famous throughout the country and the world for two things, its symphony orchestra and its medical centers. The Boston Symphony takes Boston everywhere, even to Russia, but people come from everywhere to Boston for hospital treatment. Stoughton, when its new Goddard Memorial Hospital is completed, has no intention of being a rival to Boston, instead it will be a satellite of the metropolitan medical centers and will offer the community immediate hospital service with the help of the local family physicians. Such a service may well make Stoughton the envy of many South Shore communities.

An A-1 hospital gives prestige to any community, and the Goddard Memorial Hospital will be the successor to a hospital fully accredited by the Joint Commission on Accreditation of Hospitals. Dr. A. Daniel Rubenstein, Director of the Bureau of Hospital Facilities for the Commonwealth, in speaking at the ground breaking last year, mentioned the high regard he had for the Goddard Hospital because of the quality of care provided by it and he rejoiced that this excellent service would be continued and expanded in the New Goddard Memorial Hospital.

Yes, Stoughton will gain prestige through its acquiring the Goddard Memorial Hospital, prestige through a name, prestige through quality of service, and prestige through protection. This prestige is something money cannot buy, but money can support. Have you said, "Welcome, we are glad you are to be a part of our Town"? A contribution to the building fund not only will say this better than words but will show that you mean it.

[16]

Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

1958

Boy Diplomats Visit Frisco For One Day

By TOMMY SHULMAN

BEFORE leaving on Australia trip, Johnny Driscoll (right) turned over his Record-American-Sunday Advertiser delivery route to Michael Zingg, in South Boston.

It was acute anticipation time today for Billy Statsky and Johnny Driscoll, the South Boston boys who wing out of Logan Airport tomorrow on the first leg of their trip to Australia which they earned as winners of the Record-American-Advertiser Newspaperboy Contest.

In addition to checking their personal needs for the long, but swift journey, the boys, as junior diplomats of good will to the Land Down Under, must make certain they have all the various gifts they will present to high officials in Australia.

There is a huge Paul Revere Bowl, inscribed from Gov. Furcolo to Premier G. S. R. Nicklin, of Australia, some autographed books about the Boston Symphony Orchestra, to be given to members of the Sydney Symphony Orchestra, books on American history from the Boston School Committee to Australian educators, and copies of these newspapers among other items.

Billy and Johnny received a nice testimonial from the South Boston Tribune, which devoted a page one story to their reception in "Southie" last Tuesday and the merchants of South Boston gave solid backing to the paper's tribute.

The boys will land in San Francisco Monday and will have more than a full day to sightseeing before boarding a luxurious Qantas Empire Airways Constellation to be whisked across the Pacific, the easiest way to make what would otherwise be a tedious journey.

Billy and Johnny were selected from among some 1600 newsboys between the ages of 12 and 17 for increasing their sales on a point basis and for poise and personality, determined by a distinguished panel of judges.

In addition to their duties as junior diplomats, Billy and Johnny will act as reporters, too. The stories of their trips, complete with pictures, will be appearing in these papers toward the end of next week.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

AUG 2 1958

BOSTON EVENING AMERICAN, SAT., AUGUST 2, 1958 8

DR. GHAS. MUNCH, DIRECTOR, BOSTON SYMPHONY
Autographs Book Containing History of Famed Orchestra

2 Newsies Set to Leave On Australia Air Trip

By TOMMY SHULMAN

When Billy Statsky and Johnny Driscoll, the South Boston boys who won a trip to Australia in the Record-American-Sunday Advertiser Newspaperboy Contest, wing out of Logan airport tomorrow on the first leg of their trip Down Under, they will carry with them specially autographed greetings from the Boston Symphony Orchestra to the Sydney Symphony.

The greetings, a large book containing individual photos of the members of the famed Boston musical outfit and a huge photo of the entire ensemble were autographed by Dr. Charles Munch, director of the Boston Symphony, and given to Driscoll and Statsky when he met the boys to wish them bon voyage. The large book also contains descriptive literature about the history and accomplishments of the Boston Symphony.

The excited newsboys today were making last minute checks of their needs for their trip to Australia as junior ambassadors of goodwill. They were checking on the huge Paul Revere Bowl they will present to Premier G. S. R. Nicklin from Gov. Furcolo and the copies of The Hearst Newspapers in Boston which they will take with them.

Tomorrow they plane out of Logan for San Francisco, the first leg of their long, but fast, trip to Australia. In San Francisco they will have an exciting day of sight-seeing before boarding a luxurious Qantas Empire Airways Constellation for the flight across the Pacific.

Billy and Johnny were selected for the honor of representing the youth of America in Australia from among the 1600 newsboys between the ages of 12 and 17 because of their adroitness in hiking their sales and for their poise and personality. A distinguished panel of judges made the selection.

Besides acting as junior diplomats, the South Boston boys will act as reporters also. Their stories of the trip, complete with pictures, will start appearing in these newspapers next week.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

AUG 4 - 1958

AUGUST 4, 1958 6

Frisco Honors Two Hub Newsboys

Newsboys Billy Statsky and Johnny Driscoll were "Toasts of the Town" today in San Francisco, en route to their prize winning flight to Australia as winners of the Record-American-Sunday Advertiser Newspaperboys Contest. The youthful South Boston pair were slated for a police-escorted tour of 'Frisco, a boat trip in beautiful San Francisco harbor, a ride on the famed cable cars and dinner in Joe DiMaggio's popular restaurant on Fisherman's Wharf.

Wednesday, along with other Hearst Newspaperboy Contest winners, the pair will depart for the country "down under" aboard a Qantas Empire Airways passenger plane.

BID BON VOYAGE

Among the large throng bidding them bon voyage at Logan International Airport were Johnny's parents, John and Stella Driscoll; his two sisters, Jean, 15, and Patricia, 18, of East 5th st., and his grandmother, Mrs. Rose Shartwick of Telegraph st., all of South Boston.

Billy's personal delegation at farewell time included his widowed mother, Mrs. Lena Statsky of East 8th st., his brothers, Joseph, 20, and Richard, 13, and his sister Brena, 16.

First stop aboard the Eastern Airlines was in New York City where the pair enjoyed a 1½-hour stopover. Here they were joined by New York winners of the contest.

Accompanying the pair of junior diplomats of good will is Joseph A. Murphy of Butler st., Dorchester, circulation-distributor - supervisor of The Hearst Newspapers in Boston.

GIFTS FOR AUSSIES

The boys carried with them a Paul Revere bowl, the gift of Gov. Furcolo for Premier G. F. R. Nicklin of Queensland. Mayor Hynes sent books relating Boston's history for his Sydney counterpart, and the Boston School Committee sent pamphlets on how this cit's school department is run for school officials there. The boys also carried an album of records by the Boston Symphony Orchestra for presentation to the Australian Symphony Orchestra.

They will arrive in Sydney Aug. 8 and begin their duties as diplomats and reporters for the Record-American-Advertiser.

While Billy and Johnny are en route to Australia, all the other boys who took part in the Record - American - Advertiser contest will receive their reward. They will attend Wednesday's game at Fenway Park between the Red Sox and Washington Senators.

Free hot dogs and other refreshments are included on the agenda.

The "gang" probably will do some discussing of the future contest in which all readers of the Record-American-Advertiser may participate—naming of the two kangaroos for Franklin Park.

To the readers who pick winning names will go tickets to a Red Sox game and also tickets to a theater party.

[17]

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

NOV 2 1958

A Look at the Arts

By E.J.D.

What should be the busiest music season in several years for local audiences opens on Tuesday night at 8:15 in New Bedford High School Auditorium. The program, the first in the New Bedford Concert Associates' 1958-59 season, will be offered by the internationally-famous duo-pianists, Pierre Luboshutz and Genia Nemenoff.

The pianists, who actually are husband and wife, have long enjoyed an excellent reputation among music lovers. Some idea of the quality of their playing may be gained from a review written in October 1957, by the Boston music critic, Cyrus Durgin. Mr. Durgin noted, "It is remarkable that with all their delicate adjustment in technique—a commonplace in their performances—Mr. and Mrs. Luboshutz have never become the least bit mechanical. Every time you hear them, the music-making is fresh as an Autumn morning and quite as full of vigor. It sings and sings, and sometimes you have the feeling of hearing a familiar work for the first time."

E. J. DIAS

Incidentally, in addition to the Luboshutz-Nemenoff recital this week, there will be an unusual production on the local music scene. For a two-day engagement, on Wednesday and Thursday, Morris Simms is bringing to the Olympia Theater the Rank Organization's color film presentation of "The Bolshoi Ballet," which stars one of the world's most graceful and resourceful ballerinas, Galina Ulanova.

Filmed in London by director Paul Czinner by a multi-camera method which he himself designed to capture the full theatrical impact of a live ballet performance, the movie presents the Bolshoi Ballet of Moscow in the same program performed at London's Covent Garden last year before Queen Elizabeth II.

The movie offers audiences an opportunity to watch a full evening of ballet almost exactly as performed for generations in Moscow's huge Bolshoi Theater. In the film, Madam Ulanova dances "Giselle" in a complete two-act version of the famous ballet and also performs "The Dying Swan." Other dance selections include "Dance of the Tartars," a Spanish dance, "Walpurgisnacht" from "Faust," and several selections from "Ivan Susanin." The Royal Opera House Orchestra and the Bournemouth Symphony Orchestra are heard in the film.

Martha Miller to Appear in New York Production

We are happy to report that Martha Miller, the Fairhaven actress who is well-known locally for her past performances with area drama groups and at numerous Summer theaters, will play the leading role in the Equity Library Theater (New York) production of "In The Summer House." This role was played by Judith Anderson when the play had its premiere on Broadway a few years ago. The ELT production is a revival off Broadway.

Mrs. Miller, daughter of Mr. and Mrs. Charles J. Lewin of Fairhaven, spent the Summer on tour with Dennis Morgan and Wendy Barrie in "All About Love." The tour included such cities as Chicago, Cincinnati, Philadelphia and Binghamton, N. Y.

Of Poets and the Channels

Carl Sandburg is a second-rate poet, a good (though somewhat windy) biographer, and a first-class showman. A week ago, the white-haired Mr. Sandburg turned up, of all places, on the Milton Berle Show.

The unlikely combination of Sandburg and Berle traded a few tired jokes, with the wide-eyed Berle gazing raptly at the old poet, as though the latter were a blend of Shakespeare, Cervantes and Leo Tolstoy. Mr. Sandburg, who can strum a guitar and who has been collecting folk ballads for years, seemed to enjoy himself and proceeded a la the current "beat generation" of San Francisco poets, to recite a couple of his poems to jazz accompaniment by Billy May and his orchestra.

The poems themselves were, to use colloquial language, pretty terrible. But for TV viewers, this was an unusual sight—a real, live poet (second-rate or not) actually appearing on a TV program presided over by a comedian who never has been known for his intellectual feats.

As TV critic William Ewald has pointed out, perhaps this Sandburg-Berle combination may begin a new trend on the channels, a trend to rival that of Westerns, quiz and panel shows, and programs featuring toothy girl singers. In fact, TV is just beginning to scratch the service.

As every literate person knows, there are many living poets who write better poetry than Carl Sandberg. For example, what a sight it would be to see the most influential poet of the 20th Century, T. S. Eliot, trading quips with rotund Jackie Gleason and perhaps reciting "The Waste Land" to one of Gleason's sugary orchestral arrangements. Or why not have poet-physician William Carlos Williams make a guest appearance on Medic?

Then perhaps poet Marianne Moore, the pride of the Brooklyn intelligentsia, might consent to sing a duet with curvaceous Patti Page. In any event, even a poet of Sandburg's limited gifts is a welcome change from the inanities of Wells Fargo, Maverick, Cheyenne, Wagon Train, and Liberace.

Catholic Theater Guild Celebrates Anniversaries

Last Sunday night, our local Catholic Theater Guild celebrated its 10th anniversary with a commendable production of Jean and Walter Kerr's "The Song of Bernadette."

The presentation, which told the tender story of the 14-year-old French girl, Bernadette Soubirous, to whom the Virgin Mary appeared in Lourdes, France, was an appropriate one, since this year also marks the 100th anniversary of the Visitations at Lourdes.

As you perhaps know, Mr. and Mrs. Kerr adapted their play from Franz Werfel's best-selling novel, a novel written by Werfel to keep a vow he made to tell Bernadette's story because of the haven he found in Lourdes when he was fleeing from the Nazis during World War II. The Kerrs' play is not so effective as the novel chiefly because the play, in 10 rather brief episodes, cannot convey the introspective qualities of the novel or achieve Werfel's devastating emotional effect.

Nevertheless, the play does tell interestingly one of the world's most touching religious stories—a story that in a world of materialism and turbulence is welcome food for the spirit.

HERE AND THERE—Domenico ("Volare") Modugno will star in an Italian-made film . . . Maurice Zolotow is working on an authorized biography of the Lunts . . . Profit on "The Music Man" to date is $377,762 . . . The minimum salary for players in the Cincinnati Symphony has been raised to $112.50 weekly . . . Paul Robeson continues to make frequent TV appearances in England . . . In a recent interview, comedian Jerry Lewis declared that most TV critics are "caustic, rude, unkind and sinister."

Frank Sinatra is being sought by 20th Century-Fox to co-star with Marilyn Monroe in the film version of "Can-Can" . . . Plans for the new Abbey Theater, to replace the old one burned in 1951, have been approved by the Dublin Corporation . . . Fred Astaire's recent TV outing, a delight in all respects, resulted in a loss of $75,000 to the producers because of the high cost of planning and rehearsal.

The Chicago Symphony, under Fritz Reiner, gave concerts recently in New York, Boston and Philadelphia. So impressive was the orchestra that most critics say the Chicago ensemble now ranks with the Boston Symphony and the Philadelphia Orchestra. In fact, the Newsweek critic says the Chicago Symphony is better-sounding than the Boston Symphony.

Globe 9/28

Chicago Symphony Third Oldest In the U.S.A.

The Chicago Symphony, the second of three major orchestras which will be presented by Aaron Richmond this season in the Boston University Celebrity Series, Tuesday evening, Oct. 14, in Symphony Hall, is the third oldest symphonic organization in America.

Founded in 1891 by Theodore Thomas, one of the leading conductors of his day, it follows the New York Philharmonic and our own Boston Symphony in inception. The orchestra's first visit here since 1953 is also to be its first here under its musical director, Fritz Reiner, as conductor.

A musician of international fame, Reiner, is one of the world's great conductors. His life in music is the story of milestones in opera and concert performance. A renowned orchestra builder, he led Cincinnati and Pittsburgh Symphonies through seasons rich in musical history and achievement and left both cities in proud possession of orchestras which rate amongst the nation's top 20.

The forthcoming appearance in Boston of the Reiner-Chicago Symphony combination is part of a tour of 10 cities just prior to the opening of the orchestra's 68th season in its famous home auditorium, Orchestra Hall.

Newsweek, October 27, 1958

MUSIC

Battle of the Symphonies

For nearly half a century, the "Big Three" of the symphony world have been the Philadelphia Orchestra, the Boston Symphony, and the New York Philharmonic—with the orchestras of Chicago, Cleveland, and San Francisco tagging along at varying distances behind. But this week, after a pre-season tour which took them right into the symphonic citadels of Boston, New York, and Philadelphia, the men of the Chicago Symphony came home as conquering heroes, proudly aware that they had met the enemy and left the stage victorious.

While local critics with their understandable attachments could hardly be expected to admit it publicly, the blunt truth of the matter is that under Fritz Reiner's baton, the Chicago Symphony has become the No. 2 orchestra in the nation. Only the Philadelphia Orchestra is clearly its superior. The Boston Symphony has not recently been playing up to its full potential under Charles Munch, and Leonard Bernstein needs more time to show what he can do with the New York Philharmonic.

'Vestpocket': Reiner is a musical dictator of the old school. Now nearing 70, the stocky Hungarian with the Mephistophelean glare has led the Pittsburgh, Cincinnati, and Metropolitan Opera orchestras. His reputation as a technician of the baton was perhaps best saluted last week in Carnegie Hall by the number of young conductors who were stationed in the stage boxes, the better to observe his precise economical style, often called "vest-pocket conducting."

As always, Reiner seemed oblivious to them and to the audience as he and his men played Berlioz, Bartók, Brahms, and Wagner with the clarity, precision, and transparency which constitute the famous "Reiner sound." As he puts it: "Sound in an orchestra requires creative ability on the part of the conductor, the ability to say what has not been said before."

Bellini wrote for a mezzo-soprano, the svelte Italian singer Giulietta Simionato made no attempt to act like a man or dress like one. Instead, wearing a chic shell-pink brocade sheath gown, she stood quietly on the stage of Carnegie Hall last week and let her sumptuous voice soar out over the audience. Laurel Hurley, the American soprano who sang Juliet, did the same.

Like all performances of the American Opera Society, this production of Bellini's seldom heard score held true to the standards which have motivated the society since its founding five years ago. "The Met is interested in spectacle, or whether a soprano is too fat," notes Allen Sven Oxenburg, the organization's director. "These things don't interest us.

RCA Victor

Reiner: Chicago in the 'Big Three'

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527

JUN 7 - 1959

Famous French Orchestra Will Play At Bushnell

Next season's Bushnell Symphony Series will include a celebrated European orchestra which has seldom been absent from the musical headlines in France during the past half-centruy. This is the Lamoureux Orchestra of Paris, which has achieved an international reputation as the ensemble selected by distinguished composers for first performances of their finest works.

It was the Lamoureux, for instance, that gave first performances to: "The Sorcerer's Apprentice" by Dukas; "La Mer," "Three Nocturnes," "The Martyrdom of St. Sebastein," and "Petite Suite" by Debussy; "La Valse" and "Bolero" by Ravel, and many other works by Saint-Saens, D'Indy and Roussel. Such artists as Pablo Casals and Yehudi Menuhin made their Paris debuts with this orchestra, which is currently rated one of the world's foremost.

There is a strong line of similarity between this country's Boston Symphony and France's Lamoureux. Both were founded in 1881, the Lamoureux taking its name from noted conductor Charles Lamoureux who founded it. Charles Munch, who is completing 10 years as conductor of the Boston Symphony, is a former guest conductor of the Lamoureux. The present conductor of the Paris orchestra, Igor Markevitch, is in many respects a young counterpart of the most distinguished man ever to conduct the Boston, Serge Koussevitzky, as many critics have pointed out, for both combine the Russian and French temperaments in music.

In addition to the Lameoureux, next season's Bushnell series will bring to Hartford: the Boston Symphony, Munch conducting; Philadelphia, Ormandy conducting; Cleveland, Szell conducting and Leon Fleisher guest pianist; the New York Philharmonic, Bernstein conducting and performing piano solo work. Applications for series seats are now being accepted at the Bushnell Memorial.

[17]

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

NOV 2 1958

A Look at the Arts

By E.J.D.

What should be the busiest music season in several years for local audiences opens on Tuesday night at 8:15 in New Bedford High School Auditorium. The program, the first in the New Bedford Concert Associates' 1958-59 season, will be offered by the internationally-famous duo-pianists, Pierre Luboshutz and Genia Nemenoff.

The pianists, who actually are husband and wife, have long enjoyed an excellent reputation among music lovers. Some idea of the quality of their playing may be gained from a review written in October 1957, by the Boston music critic, Cyrus Durgin. Mr. Durgin noted, "It is remarkable that with all their delicate adjustment in technique—a commonplace in their performances—Mr. and Mrs. Luboshutz have never become the least bit mechanical. Every time you hear them, the music-making is fresh as an Autumn morning and quite as full of vigor. It sings and sings, and sometimes you have the feeling of hearing a familiar work for the first time."

E. J. DIAS

Incidentally, in addition to the Luboshutz-Nemenoff recital this week, there will be an unusual production on the local music scene. For a two-day engagement, on Wednesday and Thursday, Morris Simms is bringing to the Olympia Theater the Rank Organization's color film presentation of "The Bolshoi Ballet," which stars one of the world's most graceful and resourceful ballerinas, Galina Ulanova.

Filmed in London by director Paul Czinner by a multi-camera method which he himself designed to capture the full theatrical impact of a live ballet performance, the movie presents the Bolshoi Ballet of Moscow in the same program performed at London's Covent Garden last year before Queen Elizabeth II.

The movie offers audiences an opportunity to watch a full evening of ballet almost exactly as performed for generations in Moscow's huge Bolshoi Theater. In the film, Madam Ulanova dances "Giselle" in a complete two-act version of the famous ballet and also performs "The Dying Swan." Other dance selections include "Dance of the Tartars," a Spanish dance, "Walpurgisnacht" from "Faust," and several selections from "Ivan Susanin." The Royal Opera House Orchestra and the Bournemouth Symphony Orchestra are heard in the film.

Martha Miller to Appear in New York Production

We are happy to report that Martha Miller, the Fairhaven actress who is well-known locally for her past performances with area drama groups and at numerous Summer theaters, will play the leading role in the Equity Library Theater (New York) production of "In The Summer House." This role was played by Judith Anderson when the play had its premiere on Broadway a few years ago. The ELT production is a revival off Broadway.

Mrs. Miller, daughter of Mr. and Mrs. Charles J. Lewin of Fairhaven, spent the Summer on tour with Dennis Morgan and Wendy Barrie in "All About Love." The tour included such cities as Chicago, Cincinnati, Philadelphia and Binghamton, N. Y.

Of Poets and the Channels

Carl Sandburg is a second-rate poet, a good (though somewhat windy) biographer, and a first-class showman. A week ago, the white-haired Mr. Sandburg turned up, of all places, on the Milton Berle Show.

The unlikely combination of Sandburg and Berle traded a few tired jokes, with the wide-eyed Berle gazing raptly at the old poet, as though the latter were a blend of Shakespeare, Cervantes and Leo Tolstoy. Mr. Sandburg, who can strum a guitar and who has been collecting folk ballads for years, seemed to enjoy himself and proceeded a la the current "beat generation" of San Francisco poets, to recite a couple of his poems to jazz accompaniment by Billy May and his orchestra.

The poems themselves were, to use colloquial language, pretty terrible. But for TV viewers, this was an unusual sight—a real, live poet (second-rate or not) actually appearing on a TV program presided over by a comedian who never has been known for his intellectual feats.

As TV critic William Ewald has pointed out, perhaps this Sandburg-Berle combination may begin a new trend on the channels, a trend to rival that of Westerns, quiz and panel shows, and programs featuring toothy girl singers. In fact, TV is just beginning to scratch the service.

As every literate person knows, there are many living poets who write better poetry than Carl Sandburg. For example, what a sight it would be to see the most influential poet of the 20th Century, T. S. Eliot, trading quips with rotund Jackie Gleason and perhaps reciting "The Waste Land" to one of Gleason's sugary orchestral arrangements. Or why not have poet-physician William Carlos Williams make a guest appearance on Medic?

Then perhaps poet Marianne Moore, the pride of the Brooklyn intelligentsia, might consent to sing a duet with curvaceous Patti Page. In any event, even a poet of Sandburg's limited gifts is a welcome change from the inanities of Wells Fargo, Maverick, Cheyenne, Wagon Train, and Liberace.

Catholic Theater Guild Celebrates Anniversaries

Last Sunday night our local Catholic Theater Guild celebrated its 10th anniversary with a commendable production of Jean and Walter Kerr's "The Song of Bernadette."

The presentation, which told the tender story of the 14-year-old French girl, Bernadette Soubirous, to whom the Virgin Mary appeared in Lourdes, France, was an appropriate one, since this year also marks the 100th anniversary of the Visitations at Lourdes.

As you perhaps know, Mr. and Mrs. Kerr adapted their play from Franz Werfel's best-selling novel, a novel written by Werfel to keep a vow he made to tell Bernadette's story because of the haven he found in Lourdes when he was fleeing from the Nazis during World War II. The Kerrs' play is not so effective as the novel chiefly because the play, in 10 rather brief episodes, cannot convey the introspective qualities of the novel or achieve Werfel's devastating emotional effect.

Nevertheless, the play does tell interestingly one of the world's most touching religious stories—a story that in a world of materialism and turbulence is welcome food for the spirit.

HERE AND THERE—Domenico ("Volare") Modugno will star in an Italian-made film . . . Maurice Zolotow is working on an authorized biography of the Lunts . . . Profit on "The Music Man" to date is $377,762 . . . The minimum salary for players in the Cincinnati Symphony has been raised to $112.50 weekly . . . Paul Robeson continues to make frequent TV appearances in England . . . In a recent interview, comedian Jerry Lewis declared that most TV critics are "caustic, rude, unkind and sinister."

Frank Sinatra is being sought by 20th Century-Fox to co-star with Marilyn Monroe in the film version of "Can-Can" . . . Plans for the new Abbey Theater, to replace the old one burned in 1951, have been approved by the Dublin Corporation . . . Fred Astaire's recent TV outing, a delight in all respects, resulted in a loss of $75,000 to the producers because of the high cost of planning and rehearsal.

The Chicago Symphony, under Fritz Reiner, gave concerts recently in New York, Boston and Philadelphia. So impressive was the orchestra that most critics say the Chicago ensemble now ranks with the Boston Symphony and the Philadelphia Orchestra. In fact, the Newsweek critic says the Chicago Symphony is better-sounding than the Boston Symphony.

Globe 9/29

Chicago Symphony Third Oldest In the U.S.A.

The Chicago Symphony, the second of three major orchestras which will be presented by Aaron Richmond this season in the Boston University Celebrity Series, Tuesday evening, Oct. 14, in Symphony Hall, is the third oldest symphonic organization in America.

Founded in 1891 by Theodore Thomas, one of the leading conductors of his day, it follows the New York Philharmonic and our own Boston Symphony in inception. The orchestra's first visit here since 1953 is also to be its first here under its musical director, Fritz Reiner, as conductor.

A musician of international fame, Reiner, is one of the world's great conductors. His life in music is the story of milestones in opera and concert performance. A renowned orchestra builder, he led Cincinnati and Pittsburgh Symphonies through seasons rich in musical history and achievement and left both cities in proud possession of orchestras which rate amongst the nation's top 20.

The forthcoming appearance in Boston of the Reiner-Chicago Symphony combination is part of a tour of 10 cities just prior to the opening of the orchestra's 68th season in its famous home auditorium, Orchestra Hall.

Newsweek, October 27, 1958

MUSIC

Battle of the Symphonies

For nearly half a century, the "Big Three" of the symphony world have been the Philadelphia Orchestra, the Boston Symphony, and the New York Philharmonic—with the orchestras of Chicago, Cleveland, and San Francisco tagging along at varying distances behind. But this week, after a pre-season tour which took them right into the symphonic citadels of Boston, New York, and Philadelphia, the men of the Chicago Symphony came home as conquering heroes, proudly aware that they had met the enemy and left the stage victorious.

While local critics with their understandable attachments could hardly be expected to admit it publicly, the blunt truth of the matter is that under Fritz Reiner's baton, the Chicago Symphony has become the No. 2 orchestra in the nation. Only the Philadelphia Orchestra is clearly its superior. The Boston Symphony has not recently been playing up to its full potential under Charles Munch, and Leonard Bernstein needs more time to show what he can do with the New York Philharmonic.

'Vestpocket': Reiner is a musical dictator of the old school. Now nearing 70, the stocky Hungarian with the Mephistophelean glare has led the Pittsburgh, Cincinnati, and Metropolitan Opera orchestras. His reputation as a technician of the baton was perhaps best saluted last week in Carnegie Hall by the number of young conductors who were stationed in the stage boxes, the better to observe his precise economical style, often called "vest-pocket conducting."

As always, Reiner seemed oblivious to them and to the audience as he and his men played Berlioz, Bartók, Brahms, and Wagner with the clarity, precision, and transparency which constitute the famous "Reiner sound." As he puts it: "Sound in an orchestra requires creative ability on the part of the conductor, the ability to say what has not been said before."

Bellini wrote for a mezzo-soprano, the svelte Italian singer Giulietta Simionato made no attempt to act like a man or dress like one. Instead, wearing a chic shell-pink brocade sheath gown, she stood quietly on the stage of Carnegie Hall last week and let her sumptuous voice soar out over the audience. Laurel Hurley, the American soprano who sang Juliet, did the same.

Like all performances of the American Opera Society, this production of Bellini's seldom heard score held true to the standards which have motivated the society since its founding five years ago. "The Met is interested in spectacle, or whether a soprano is too fat," notes Allen Sven Oxenburg, the organization's director. "These things don't interest us.

RCA Victor

Reiner: Chicago in the 'Big Three'

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527

JUN 7 - 1959

Famous French Orchestra Will Play At Bushnell

Next season's Bushnell Symphony Series will include a celebrated European orchestra which has seldom been absent from the musical headlines in France during the past half-centruy. This is the Lamoureux Orchestra of Paris, which has achieved an international reputation as the ensemble selected by distinguished composers for first performances of their finest works.

It was the Lamoureux, for instance, that gave first performances to: "The Sorcerer's Apprentice" by Dukas; "La Mer," "Three Nocturnes," "The Martyrdom of St. Sebastein," and "Petite Suite" by Debussy; "La Valse" and "Bolero" by Ravel and many other works by Saint-Saens, D'Indy and Roussel. Such artists as Pablo Casals and Yehudi Menuhin made their Paris debuts with this orchestra, which is currently rated one of the world's foremost.

There is a strong line of similarity between this country's Boston Symphony and France's Lamoureux. Both were founded in 1881, the Lamoureux taking its name from noted conductor Charles Lamoureux who founded it. Charles Munch, who is completing 10 years as conductor of the Boston Symphony, is a former guest conductor of the Lamoureux. The present conductor of the Paris orchestra, Igor Markevitch, is in many respects a young counterpart of the most distinguished man ever to conduct the Boston, Serge Koussevitzky, as many critics have pointed out, for both combine the Russian and French temperaments in music.

In addition to the Lameoureux, next season's Bushnell series will bring to Hartford: the Boston Symphony, Munch conducting; Philadelphia, Ormandy conducting; Cleveland, Szell conducting and Leon Fleisher guest pianist; the New York Philharmonic, Bernstein conducting and performing piano solo work. Applications for series seats are now being accepted at the Bushnell Memorial.

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Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,753
JUN 10 1959

New York Philharmonic to Tour Russia

The Russian tour of the New York Philharmonic Orchestra is now assured. Leonard Bernstein will conduct the great symphonic orchestra in a tour of Europe, Russia and the Near East. The hitch in the plans was the difficulty of coming to a wage agreement with the musicians. An arrangement has now been reached. Presumably the members of the orchestra are satisfied. Certainly the country as a whole will be pleased by the fact that the United States is to have such a remarkable corporate delegation of good will.

Often enough, America loses sight of the fact that during the past generation or so, its great orchestras have become the peer of Europe's symphonic groups. Nowadays critics everywhere are agreed that the New York Philharmonic, the Boston Symphony, and the Philadelphia Symphony are the equals of any orchestras in the world. The patronizing attitude of Europe toward American musicians has disappeared.

In its place has come a new respect for the technical ability for American music-makers, plus an enthusiasm for the vitality which American artists bring to everything they do. That is why when the New York Philharmonic led by Bernstein goes to Europe and Russia it is bound to be received in about the way a movie star might be here.

The United States is fortunate that it is so well represented by its symphonic orchestras. Europe — and for that matter, Russia — has always been extraordinarily responsive to music. The fact that this country is now the homeland of the world's greatest interpreters of symphonic music is bound to have a profound effect on Europeans who hear them at first hand and realize that the climate of this country is favorable to the cultivation of the arts.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 104,765
MAY 21 1959

Cultural Programs And the Money Blues

Despite Satchmo Armstrong's cheerful assertion that the kind of jazz he and his cats blow could thaw out the cold war, there seems to be some question in the Congressional mind whether this sort of diplomacy is worth what it costs the taxpayer.

The case to hand did not involve Mr. Armstrong but the well known Dixieland trombonist Jack Teagarden and his sending sextet. Representative John Rooney of Brooklyn, New York, has taken a dim view of the State Department's outlay to transport Mr. Teagarden and the lads tooting around Asia. Original plans called for an eight-week tour at the cost of $66,350. Later the jaunt was extended to three months, covering 17 countries and running up the tab to $102,350. Representatives of the State Department said American posts in the area favored the longer tour. To which Mr. Rooney, singing those money blues, replied, "Who doesn't like free music?"

It is not just Mr. Teagarden and party of six, but symphony orchestras of 100 men, elaborate theatrical productions and big dance troupes that are eating multimillion handouts from the government each year. What is the aim? To spread good will, to create an image of the United States as something more than a worshiper of Mammon, to toss a sop in place of government subsidy to American performers at home? It is all these things, some admirable, some necessary, some sheer junkets.

These things often have value that cannot be measured in dollars. But not all the performances of the Bolshoi Ballet in the United States, nor the Boston Symphony Orchestra in Russia have done a whit to avoid the Berlin crisis. And as long as war starts at the adventurous top and not down in the ranks of the culture-craving masses of nations, they never will. Even Hitler was a music lover.

So it might not be a bad idea to draw a line under the State Department spending on cultural exchange, and at least try to check how the cost compares with the return. Perhaps, as Representative Rooney pointed out, if we must spend money for good will in Asia it might be better to send over doctors, nurses and medicines than a hot jazz combo.

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Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

MAR 20 1959

SMART SET . . . By ROSE WALSH

Hub to Fete Sean O'Kelly

After being elaborately feted in Washington and New York, the Hon. Sean O'Kelly, president of Ireland and Mrs. O'Kelly will be royally welcomed to Boston at a festive reception Saturday evening in the gracious, old-world, beautiful setting of the Isabella Stewart Gardner Museum. Governor Foster Furcolo and Mayor John B. Hynes are the hosts of the highlight "black tie" social event for which the guest list includes distinguished Bostonians, representatives from the Consular service, and top brass from the armed forces.

JUNIOR LEAGUE members see Ronald Holgate of Boston off for New York to compete in finals of Metropolitan Opera's Regional Auditions, which the League conducts in New England. L. to r., Mrs. Donald P. Babson, Mrs. Harold Cabot. Jr., Mrs. James E. Drorbaugh.

Three harpists will feature in the musical program during and after dinner. Cardinal Richard Cushing will head the list of celebrities greeting the notable guests of honor. Among those planning to attend are Msgr. Francis J. Lally, Msgr. Christopher Griffin, Rev. Michael Walsh, S.J., president of Boston College, Irish Consul Gerard Woods and Mrs. Woods, Hon. and Mrs. Garrett Byrne, Mr. and Mrs. Adrian O'Keeffe, Mr. and Mrs. Thomas Carens, Mr. and Mrs. Thomas Dignan, Mr. and Mrs. Harold D. Hodgkinson, Mr. and Mrs. Joseph P. O'Dowd, Mr. and Mrs. Harry J. Blake, Mr. and Mrs. Donald Hurley, Mr. and Mrs. Linehan O'Connell, Mr. and Mrs. Edward R. Mitton, Ralph Lowell, Mr. and Mrs. Thomas G. Gorman, Mr. and Mrs. Albert West, Mr. and Mrs. William D. Ireland, Mr. and Mrs. Sidney R. Rabb.

Also Mr. and Mrs. Paul Tierney, Mr. and Mrs. William Bellanger, Mr. and Mrs. John Collins, Mr. and Mrs. Thomas Dorgan, Mr. and Mrs. Carl Gilbert, Mr. and Mrs. Charles J. Fox, Mr. and Mrs. Joseph Kaplan, Mr. and Mrs. Ernest Henderson, Hon. and Mrs. Paul Reardon, Mr. and Mrs. Thomas Pappas, Dr. Thomas Maher, Mr. and Mrs. William Arthur Reilly, Mr. and Mrs. William Brennan, Miss Anna Doyle, Mr. and Mrs. Edward D. Hanify, Dr. and Mrs. Roy J. Heffernan, Mr. and Mrs. Thomas Galvin, Mr. and Mrs. Joseph Regan, Joseph Gannon, Mr. and Mrs. Linehan O'Connell and many others.

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DID YOU KNOW THAT the Boston Symphony Orchestra's budget is close to $2,000,000 a year and that it earns up to 88% per cent of this—a record approached only by the Philadelphia orchestra in this country. Henry B. Cabot, president of the Boston Symphony, revealed this information at Wednesday afternoon's 25th annual meeting of the Friends of Boston Symphony Orchestra, composed of those who have contributed toward its support, at Symphony Hall. Discussing the campaign to raise $250,000 to meet the annual deficit, Mr. Cabot announced that the fund stands at about $180,000 and he was encouraged at its progress.

Henry A. Laughlin, who commences his third year as chairman of the advisory committee to the Friends also had a word of commendation for the volunteer assistance. Pouring at the tea hour, following the concert, were Mrs. Henry B. Cabot, Mrs. E. Morton Jennings, Miss Mary Smith, Mrs. Thomas D. Perry and Mrs. Rosario Mazzeo.

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INTERESTED RESPONSE followed the announcement of the New England Opera Theater's salute to the Metropolitan Opera's 25th season in Boston which will take the form of an Operalogue on "Vanessa" by Boris Goldovsky, the N. E. O. T.'s popular conductor, on March 31, at a 4:30 cocktail hour in the Oval Room of the Sheraton Plaza.

Among those who have subscribed are Mrs. Ralph Bradley, Mrs. John T. Bottomley, Mrs. William C. Cox, Miss Anna D. Cutler, Walter S. Fox, Jr., Col. and Mrs. J. Watson Flett, Mrs. Paul Gring, Mrs. John W. Gahan, Mrs. Frank B. Granger, Mrs. George Hannauer, Mrs. Myron Heller, Mrs. Eugene J. V. Huiginn, Mrs. Dudley R. Howe, Dr. William J. Mulligan, Miss Amelia Peabody, Mrs. Fred L. Pigeon, Mrs. W. Elliott Pratt, Mrs. Fairfield E. Raymond, Mrs. Eugene Tryon Redmond, Norman B. Smith, a new member of the N.E.O.T. board; Mrs. Charles F. Toppan, Mrs. Jasper Whiting, George E. Wilkie, Mrs. Ralph G. Watson and Mrs. Gardner Cox.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

MAR 19 1959

BSO Friends Fund Drive Succeeds With $252,000

By CYRUS DURGIN

The most recent annual drive for funds conducted by the Friends of the Boston Symphony Orchestra has resulted in $252,000, a sum which exceeded by $2000 the goal of $250,000. This was announced at the 25th annual meeting of the Friends, in Symphony Hall yesterday afternoon, by Henry B. Cabot, president of the Orchestra's board of trustees.

Cabot added that while he could not foresee the time when the Boston Symphony would be self-supporting, the Orchestra had the best financial record in the country, and that in this respect, the Philadelphia Orchestra was Boston's closest rival.

Bequests made to the Orchestra in the year past totalled $175,000, Cabot announced. These included $50,000 from the Fuller Foundation established by Gov. Alvan T. Fuller, a former trustee of the Orchestra.

The endowment fund of the Boston Symphony, said Cabot, now stands at about $2 million. Income from double that amount, he continued, would meet about half the annual needs of the Orchestra's operations.

He said he believed it would not be wise to raise ticket prices to the point where expenditures and revenue would meet. That would entail an increase of about 33 percent a ticket, and he felt that if such a step were taken, "there would be many empty seats at our concerts."

"It is possible that we would lose more through loss of seat sales than we would gain through the increase in price."

At present prices, substantially all the Boston Symphony series sell all their seats.

Cabot drew from the members of the Friends present a rousing burst of approval, in the form of applause, when he announced that since the printing of the annual list of contributors to the Frieds' campaign cost about $1000, the trustees considered it wiser to omit publication and apply that money to the general fund.

Henry A. Laughlin, chairman of the Advisory Committee to the Friends, expressed his gratification at the success of the campaign for money. He revealed that special efforts had been made by Boston Symphony Friends in the communities of Dedham, Dover, Weston, Wellesley and Natick to obtain additional Friends, and that 200 more had been added.

Annual expenses of the orchestra for the past eight years have averaged about $1,650,000 and the earned income from sale of seats, recordings, etc., has been more than $1,375,000 or more than 83 percent of the total expense. The operating deficit has averaged about $275,000, and this has been met with an income of about $50,000 from the Endowment Fund, and gifts of the members of the Friends.

Following the business meeting, music director Charles Munch conducted the orchestra in three movements of Brahms' Serenade in D major.

Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 5,072

MAR 5 - 1959

The importance of supporting the Boston Symphony Orchestra was outlined last week by its president, Henry B. Cabot, at a tea at the home of Mrs. Benjamin C. Tilgham of Mill St., Dover.

Mrs. Tilgham is chairman of the Dover-Dedham-Westwood Committee for the Friends of the Boston Symphony Orchestra.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

MAR 19 1959

Boston Symphony Almost Profitable

The Boston Symphony Orchestra comes closer than any other major American symphony to paying its way.

The orchestra earned 83 per cent of its total expenses last year, it was reported last night at a meeting of The Friends of the Boston Symphony Orchestra.

Other orchestras earn 30 to 50 per cent of expenses.

Henry B. Cabot, president of the trustees, said the orchestra grossed $1,375,000 for concerts and recordings. Expenses were $1,650,000.

He said $175,000 in contributions brought the unrestricted endowment fund to $2 million.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

MAR 20 1959

YOUNGEST FRIEND of the Boston Symphony Orchestra is Libby Spader, 4, who's old enough to enjoy the world-famous music and to help Mrs. Thomas D. Perry, wife of the symphony manager, welcome friends at this week's 25th annual meeting of the fund-raising group.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

MAR 19 1959

Boston Symphony Shows Best Record in Earnings

The Boston Symphony Orchestra has the best annual e ings record of any major symphony in the country—83 per c of total expenses compared to 50 to 30 ped cent earned by o orchestras.

That was reported to the 25th annual meeting of The Friends of the Boston Symphony Orchestra yesterday by Henry B. Cabot, president of trustees.

Cabot told the meeting in Symphony Hall that last year the orchestra grossed for concerts and recordings $1,375,000 or 83 percent of the total expense of $1,650,000.

He also reported contributions to the orchestra's unrestricted endowment of $175,000 last year and said the fund now stands at approximately $2,000,000. Largest single bequest last year was $50,000 from the estate of the la Gov. Alvan T. Fuller.

Henry A. Loughlin, chairman of the advisory committee of The Friends and chairman of the board of Houghton Mifflin Company, told the meeting that last year's drive for $250,000 went over the top by $2000.

Loughlin said much of that success could be attributed to a gain of 200 members in a campaign in six communities—Dedham, Dover, Weston, Wellesley, Natick and Lincoln.

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Journal
CONCORD, Mass.
Weekly Independent
Circ. 1,800

MAR 5 1959

Concord and Lincoln members of The Friends of the Boston Symphony Orchestra discuss with Henry B. Cabot, president, the needs of the orchestra in the campaign for $250,000 to meet the annual deficit. Shown here, left to right are: Mrs. Henry A. Laughlin and Mrs. Ronald M. Ferry of Concord, Mrs. Neil H. Powell of Lincoln, Mr. Cabot, and Mrs. Arthur Brooks of Concord, area chairman for the drive.

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 6,819

JAN 22 1959

FRIENDS OF BOSTON SYMPHONY ORCHESTRA

Members of the Wellesley committee of The Friends of the Boston Symphony Orchestra lay plans for enlisting Wellesley support of the orchestra, one of the finest in the world. Shown here, at a recent meeting at the home of Mrs. Edward S. Stimpson, 125 Woodlawn ave., are: standing, left to right, Mrs. Thomas W. Chesterton, Mrs. B. Harrison Cohan, Mrs. Edward B. Cole, Mrs. Ralph Keltie, Mrs. Stimpson, and Mrs. Norman B. Allard. Seated, left to right, are: Mrs. Augusta H. Bennink, Mrs. John M. Whittaker, Mrs. Frank E. Homeyer, Mrs. Robert G. Wiese, Mrs. Paul T. Babson, and Miss Marion Niles.

Journal
CONCORD, Mass.
Weekly Independent
Circ. 1,800

MAR 12 1959

Three members of the Concord committee for the Friends of the Boston Symphony Orchestra prepare for the local campaign in behalf of the world-famous orchestra following a luncheon at the Ancient Instrument Room of Symphony Hall recently. Shown here are: Mrs. John W. Teele, Mrs. Harding Greene and Mrs. Walter K. Shaw.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

FEB 21 1959

Social Chatter

By Alison Arnold

Symphony Orchestra Friends Briefed on Deficit Financing

THE DAY OF DAYS for true Bostonians during the winter season is Friday. That's the day when they go to Symphony. Not THE Symphony or the Symphony concerts, but just plain Symphony. And that's enough because it means Culture with a capital C and Society with a capital S. There's also Symphony on Saturday evenings, but "Friday afternoons" are preferred. The audience is invariably the same, except that it grows older year after year, and eventually the seats that become vacant are filled by a new generation with a family resemblance. For Symphony tickets are handed down along with the family portraits and silver. To be a true Symphony patron, one must be a "Friend" of the orchestra and contribute to the orchestra's annual deficit. Maj. Henry Lee Higginson, who founded the orchestra in 1881, made up this deficit himself for many years, but he was finally persuaded to share this privilege with others of Boston's Best.

* * *

MRS. TILGHMAN

A GROUP OF DOVER WOMEN heard Henry B. Cabot, president of the Boston Symphony Orchestra, outline the importance of supporting it through the Friends of the Boston Symphony Orchestra, Thursday afternoon, at a tea at the home of Mrs. Benjamin C. Tilghman of Mill street, Dover. She's chairman of the Dover-Dedham-Westwood committee for the Friends. "With an annual budget of slightly under two million dollars, Mr. Cabot said, "we need $250,000 to make ends meet. While this seems like a great deal of money, actually the Boston Symphony Orchestra, with its long season and general popularity, is in a much sounder situation than most similar organizations." He gave as an example one Midwest orchestra whose supporters were accustomed to raising half the annual budget. Mr. Cabot explained that the day of the individual supporter who could pick up the entire deficit single-handed was long past, and that a large group must make moderate gifts if the orchestra was to keep its world-renowned excellence. Among those present at the tea were Mrs. Lucius Pratt, Mrs. Edward Grew, Mrs. John Thorndike, Mrs. Richard Lyman, Mrs. Charles Jackson Jr., Mrs. Alexander Wheeler Jr., Mrs. Edward Lawrence, Mrs. Franklin Wyman, Mrs. Edward L. Francis, Mrs. George A. Philbrick. Mrs. Francis Austin, Mrs. Samuel Ryburn, Mrs. Kennard Woodworth, Mrs. Orville H. Emmons, Mrs. Daniel Pierce, Mrs. John Cooper and Mrs. Pemberton Drinker.

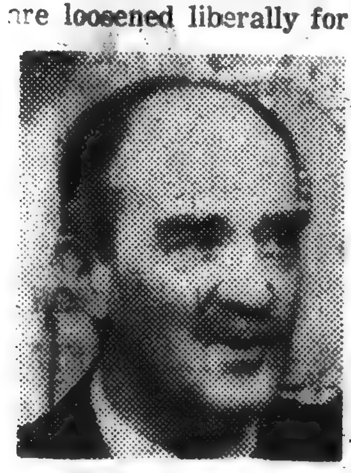
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

MAR 19 1959

Social Chatter

By Alison Arnold

Friends of Boston Symphony Hold 25th Annual Meeting



MR. CABOT

YANKEE CAUTION is thrown to the winds and pursestrings are loosened liberally for the cause of Boston Culture. Foremost in this category is the Boston Symphony Orchestra. Yesterday afternoon, the Friends of the Boston Symphony Orchestra had their 25th annual meeting in Symphony Hall. There are 4400 of them and their goal is to raise $250,000 for the orchestra. Henry B. Cabot of Dover, president, announced that $180,000 already has been received and he feels confident that the campaign will reach its full amount. Henry A. Laughlin of Concord, president of the Friends, flew up from Williamsburg, Va., especially for the meeting and will return tomorrow. Pourers at the tea were Mrs. Henry B. Cabot, Mrs. E. Morton Jennings of Needham, Mrs. Thomas D. Perry of Hingham and Mrs. Rosario Mazzeo of The Fenway.

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A COLORFUL EVENT will be the Boston Symphony's International Concert, Wednesday evening, April 15, one of the highlights of World Trade Week in New England. Mrs. Alexander Ladd of Dover and Mrs. E. Anthony Kutten of Brookline are co-chairmen of the Ladies' Committee working on the Week's program with the World Trade Center in New England, of which Ernest Henderson, president of the Sheraton Corporation of America, is president. During the week of April 13, the World Trade Week Conference will bring together more than 200 foreign trade representatives, representatives of foreign banks, the Embassies in Washington, the consular corps located here, and trade missions from abroad, for discussions on export, import and foreign operations problems.

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[22]

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

FEB 25 1959

SMART SET . . . By ROSE WALSH

Wheelock Plans Dad Fete

"Hi Dad, I don't need money, clothes or anything new. All I'm asking for is you" wrote Wheelock College daughters to their fathers in connection with Father-Daughter Weekend opening at the Boston on-the-Riverway College Friday and continuing through Sunday. The school trains young women for kindergarten and primary grade teaching.

Chairman of the weekend, Catherine Howell of Wilkes-Barre, Pa., is being assisted by Bonnie Steele of Lexington, Gail Etheridge of Weston, Virginia Franks of Brookline, Candace Bostwick of Winchester, Catherine Donahue of Lowell, Virginia Woodward, Worcester, and Norma Grindle of Bucksport, Me.

Joining their "little girls" for the special event will be Raymond P. Atwood, Henry Ryan, Reginald Welles, G. B. Baker, William Goodale, Commander Richard D. Murphy, John A. Blanchard 2d, J. Langdon Ward, Nathan B. Bugbee, David Day, Henry Greer, Abraham Maltz, Joseph Wise, Myron C. Hamer, Clarence F. Clark, A. Alfred Franks, James Sideris, R. Douglas Gregg, Edward A. Herland, Robert MacAllister, Earle C. Parke, Ellsworth J. Preston, Edward Waterhouse, L. A. Quick, Gordon Steele, F. William Schumacher and J. T. Williams.

* * *

A JUNE WEDDING is in the planning for Junior League provisional Miss Mary Anderson McBride and Edgar Conway Felton whose engagement has been announced by the parents of the bride-elect, Mr. and Mrs. Frederick McBride of Short Hills, N. J., and Partridge Hill Farm, Richmond, Va.

An alumna of St. Timothy's School, Maryland, Miss McBride was graduated from Wheelock College in 1958. She made her debut in the 1954-55 season. Her fiance is the son of Mr. and Mrs. Winslow Bent Felton of Westwood. He was graduated from Milton Academy and Harvard, class of 1956, where he was a member of the Hasty Pudding-Institute of 1770, the A.D. and Varsity Clubs. Last year he received his degree from the Graduate School of Business Administration of the University of Virginia.

* * *

A DON JUAN Do-It-Yourself kit brought a chuckle from "The Gay Felons" first-nighters who despite Monday evening's slushy storm made the Wilbur Theater for the late 8 o'clock curtain of Joseph Carole's new comedy, starring Jacques Francois, Denise Darcel and George Tobias. The latter, playing the part of Big Caesar, instructs the sleek, suave Maurice (Alan Ansara) in the use of the kit.

New Spanish Consul to Boston, Manuel de la Calzada, who holds the title, Marquis de Santa Cruz, and the Marquesa; Mr. and Mrs. Benjamin Sack and Col. Robert Conine were among those greeting the director, Shephard Traube, between acts.

* * *

NEW BLESSING—Attorney and Mrs. E. Leonard Kane (Anne Tracy Ronan) of Salem are receiving congratulations on the birth of their first child, James Ronan, on Feb. 17 at Salem Hospital. Grandparents are Supreme Court Justice James J. Ronan of Salem and Mr. and Mrs. Edward B. Kane of Danvers. Mrs. James H. Kane, Sr. of Beverly is the great grandmother . . . Vacation Note—San Francisco, Santa Barbara, Los Angeles, Beverly Hills and Palm Springs, were on the California itinerary of Mr. and Mrs. Hugh Munro of Waban who spent several days at the Palm Springs Biltmore before returning home.

RECENTLY MEETING at the Dover home of Mrs. Benjamin C. Tilghman, Friends of the Boston Symphony Orchestra discuss need for broader community support. L. to r.: Mrs. Franklin Wyman, Mrs. Edward Grew and Mrs. Edward Laurence.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044

FEB 22 1959

DEEP IN DISCUSSION of how to raise more money to meet the $250,000 deficit facing the Boston Symphony Orchestra are its president, Henry Cabot, and Mrs. Lucius Pratt, member of the Friends of the Orchestra, at this week's area meeting of the Friends in Dover.

Small-Change Gifts Needed To Keep Symphony Going

By MARJORIE W. SHERMAN

A quarter of a million dollars by dimes—and quarters, or whatever you as an individual can give—is the best hope of keeping one of the world's finest orchestras as part of our Boston heritage. These are not times of munificent gifts, and $250,000 must be raised to meet the annual deficit of the Boston Symphony Orchestra, through wider community support and contribution if this magnificent orchestra is to continue, Pres. Henry P. Cabot of the symphony told Dover, Dedham, and Westwood friends of the orchestra this week at the first "area meeting" of the friends. Held, and well attended, at Mrs. Benjamin Tilghman's Dover house, the tea is one of a series of community meetings planned in the interests of the orchestra.

Boston's financial backing for its top-ranking music enterprise, founded in 1881 by Henry Lee Higginson, is not below the national standard, for many major orchestras are facing a 50 percent annual deficit, and Boston's is self-supporting to the tune of a million and three-quarter, for the annual budget for the orchestra runs to just under $2 million.

Moderate contributions from more people whose dollar or two could make the difference in the deficit, is the hope and purpose of the friends, and pledging community help at this meeting were Mrs. Edward Grew, Mrs. Edward L. Francis, Mrs. Daniel Pierce, Mrs. Edward Laurence, Mrs. Charles Jackson Jr., Mrs. Alexander Wheeler, Mrs. Francis Austin, Mrs. Lucius Pratt, Mrs. Orville Emmons, Mrs. Samuel Ryburn, Mrs. George Philbrick and many more.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

FEB 10 1959

Benefit Tea Will Be Held Feb. 19

A tea for the benefit of the Friends of the Boston Symphony Orchestra will be held Thursday afternoon Feb. 19 at 3:30 o'clock, at the home of Mrs. Benjamin C. Tilghman Dover-Dedham-Westwood chairman, Mill St., Dover. Henry B. Cabot president of the Boston Symphony Orchestra, will outline to the group the need for support, if the orchestra—one of the finest in the world—is to carry on.

The Friends of the Boston Symphony Orchestra is an organization of the orchestra's supporters formed to meet the annual difference between income from concerts, records and the like and the great expense involved in maintaining the orchestra as one of Boston's foremost cultural achievements.

Members of the committee for the Dover tea are: Mrs. Henry B. Cabot, Mrs. Kennard Woodworth, Mrs. Edward W. Grew, Mrs. Kent Sanger, Mrs. John L. Thorndike, Mrs. Richard W. Lyman Mrs. George Draper, Mrs. John Hoagland and Mrs. R. Cushing Hamlen.

Suburban Free Press
NATICK, Mass.
Weekly Independent
Circ. 11,168

FEB 19 1959

BENEFIT TEA

A tea for the benefit of The Friends of the Boston Symphony Orchestra will be held today, Thursday, Feb. 19 at the home of Mrs. Benjamin C. Tilghman, Mill St., the Dover-Dedham-Westwood chairman.

Henry B. Cabot, president of the Boston Symphony Orchestra, will outline to the group the need for support if the orchestra is to carry on. The Friends of the Boston Symphony Orchestra is an organization formed of the organization's supporters to meet the annual difference between income from concerts, records, etc. and the great expense involved in maintaining the orchestra as one of Boston's foremost cultural achievements.

Members of the committee for the Dover tea, to which residents of this community have been invited, are: Mrs. Henry B. Cabot, Mrs. Kennard Woodworth, Mrs. Edward W. Grew, Mrs. Kent Sanger, Mrs. John L. Thorndike, Mrs. Richard W. Lyman, Mrs. George Draper, Mrs. John Hoagland and Mrs. R. Cushing Hamlen.

Messenger
NORWOOD, Mass.
Bi-Weekly Independent
Circ. 6,500

FEB 17 1959

Hub Symphony Friends To Hold Tea At Dover

A tea for the benefit of The Friends of the Boston Symphony Orchestra will be held on Thursday, February 19, at the home of Mrs. Benjamin C. Tilgham, Dover-Dedham-Westwood chairman, Mill street, Dover, it was announced today.

Henry B. Cabot, president of the Boston Symphony Orchestra, will outline to the group the need for suport if the orchestra — one of the finest in the world — is to carry on. The Friends of the Boston Symphony Orchestra is an organization formed of the musical organization's supporters to meet the annual difference between income from concerts, records and the like and the great expense involved in maintaining the orch-

Continued on Page Two

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Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

FEB 23 1959

SMART SET . . . By ROSE WALSH

Gala Will Benefit College of Medicine

MEETING with Dover area friends of Boston Symphony Orchestra, at a tea at the home of Mrs. Benjamin C. Tallinghast, left, Henry B. Cabot, president of the Boston Symphony, discusses problems confronting the orchestra with the hostess and Mrs. John Thorndike.

Exciting plans for a "Spring Gala" to benefit the Women's Medical College of Pennsylvania get underway tomorrow at a kick-off luncheon at the College Club, 40 Commonwealth ave. Mrs. Cecil S. Rose, honorary president of the Mass. Committee of the College, will discuss arrangements for the festive social event—a dinner party with dancing to the music of Ruby Newman's orchestra—scheduled for Saturday evening May 16 in the main ballroom of the Sheraton Plaza Hotel.

Proceeds are expected to pay for one of the laboratories in the new research building at the Medical College, which has the distinction of being the oldest college for women and the only medical college for women in the Western Hemisphere. Mrs. John B. Kelly of Philadelphia, mother of Princess Grace of Monaco, is vice-president of the College and general chairman of the College Development Program Committee. She is serving as honorary chairman of the Boston Spring Gala.

Local chairman, Mrs. Vernon Alden, and Mrs. James St. Clair of Wellesley, co-chairman, are being assisted by Mrs. Gustave B. Fred, president of the Mass. Committee; Duchess Anna von Leuchtenberg de Beauharnais, Mrs. Joseph de Pasquale and Mrs. Alfred Pote, members of the board.

★ ★ ★

"WITH AN ANNUAL budget of slightly under $2,000,000, we need $250,000 to make ends meet," Henry B. Cabot, president of the Boston Symphony Orchestra told the Dover area Friends of the Boston Symphony Orchestra at a recent tea at the home of Mrs. Benjamin G. Tilghman, chairman of the Dover-Dedham-Westwood committee for the Friends. He outlined the importance of supporting the orchestra, if Boston is to continue to enjoy music of top quality.

Mr. Cabot explained that the day of the individual supporter who could pick up the entire deficit single-handed is long past. "What we [illegible] do now is to broaden our base and make The Friends of the Boston Symphony a large group of people who can make moderate gifts."

Among those present at the tea were: Mrs. Lucius Pratt, Mrs. George A. Philbrick, Mrs. Francis Austin, Mrs. Samuel Ryburn, Mrs. Edward Grew, Mrs. John Thorndike, Mrs. Richard Lyman, Mrs. Kennard Woodworth, Mrs. Charles Jackson, Jr., Mrs. Alexander Wheeler, Jr., Mrs. Edward Laurence, Mrs. Franklin Wyman, Mrs. Orville H. Emmons, Mrs. Edward L. Francis, Mrs. Daniel Pierce, Mrs. John Cooper and Mrs. Pemberton Drinker.

★ ★ ★

"THE KING OF THE Golden River," a beloved children's story recently adapted as a play, is to be presented "for adults only" Friday evening by the Sherborn Players in the Parish House in Sherborn. Two performances will be given for the youngsters on Saturday, at 10:30 a. m. and 2:30 p. m. Mrs. Alfred Lincoln is production manager and Elmer Stimets, director of the Wellesley Children's Theater, is directing the cast, which includes Mrs. Frank Mott, Mrs. Fred Dickens, Ken Crowell, Bob Leland, Dave Knight, Peter Billings, Ken Pease, Ann Billings and Martha Mahard.

NORTH SHORE JUNIOR Leaguers are always on hand the last Wednesday of the month to take on volunteer duties at the North Shore Babies & Children's Hospital Thrift Shop in Salem. The shop is the major fund-raising project of the Hospital Auxiliary run solely for the benefit of the hospital which is a Red Feather agency. Mrs. Robert M. MacInnis of Gloucester and Mrs. Oliver Merton Jr., of Marblehead, assisted by Mrs. John A. Little, a sustaining member of the Junior League head the committee for arrangements for the Junior League days. Included in the volunteer corps are Mrs. Dexter J. Anderson, Mrs. Robert W. Jevon, Mrs. G. Edwin Smith 2d, Mrs. Joseph L. Leonard and Mrs. Robert Treat Paine Metcalf.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

MAR 8 - 1959

AID FOR SYMPHONY. Members of the Concord and Lincoln committee of The Friends of the Boston Symphony Orchestra discuss with Henry B. Cabot, the orchestra's president, the need for substantial contributions to meet the $250,000 deficit, at a recent meeting in the Ancient Instrument Room of Symphony Hall. (Left to right) Mrs. Henry A. Laughlin and Mrs. Ronald M. Ferry of Concord, Mrs. Neil H. Powell of Lincoln, and Mrs. Arthur Brooks, area chairman for Concord and Lincoln.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 507,862

MAR 22 1959

FOUR-YEAR-OLD Libby Spader, the youngest Friend of Boston Symphony Orchestra, helps Mrs. Thomas D. Perry pour at the 25th annual meeting of The Friends held last week in Symphony Hall. Mrs. Perry is the wife of the manager of Boston Symphony Orchestra.

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Suburban Free Press
NATICK, Mass.
Weekly Independent
Circ. 11,168

FEB 26 1959

PROBLEMS CONFRONTING the Boston Symphony Orchestra are discussed by Henry B. Cabot, orchestra president, with Mrs. Benjamin C. Tilghman, left, chairman of the Dedham-Dover-Westwood committee for The Friends of the Boston Symphony Orchestra, and Mrs. John Thorndike. All are residents of Dover.

Today's Orchestra Needs Many Supporters States President At Dover Tea

Henry B. Cabot, president of the Boston Symphony Orchestra, outlined to a group of Dover women the importance of supporting the orchestra through The Friends of the Boston Symphony Orchestra "if the Boston area is to continue to enjoy music of a quality which it has come to accept."

The occasion was a tea last week at the home of Mrs. Benjamin C. Tilghman at Mill St., Dover. Mrs. Tilghman is chairman of the Dover-Dedham-Westwood committee for The Friends of the Boston Symphony Orchestra.

"With an annual budget of slightly under two million dollars," Mr. Cabot said, "we need $250,000 to make ends meet. While this seems like a great deal of money, actually, the Boston Symphony Orchestra, with its long season and general popularity, is in much sounder situation than most similar organizations." He gave as an example one midwest orchestra whose supporters are accustomed to raising half the annual budget.

Mr. Cabot explained that the day of the individual supporter who could pick up the entire deficit single handed was long past. "What we want to do now is to broaden our base and make The Friends of the Boston Symphony Orchestra — whose contributions help keep our orchestra at its world-renowned excellence — a larger group of those making moderate gifts."

He also reported that the Boston Symphony was unusual in another respect, inasmuch as the choice of the program is left completely in the hands of the conductor. "Neither the box office nor the trustees dictate what the audience shall hear," he said. "While there are some who would like more of the old favorites among the great masters, we feel that the continued popularity of the orchestra reflects this policy by making for more interesting programs in the long pull."

Among those present at the tea to hear Mr. Cabot, all residents of Dover, were: Mrs. Lucius Pratt, Mrs. George A. Philbrick, Mrs. Francis Austin, Mrs. Samuel Ryburn, Mrs. Edward Grew, Mrs. John Thorndike, Mrs. Richard Lyman, Mrs. Kennard Woodworth, Mrs. Charles Jackson Jr., Mrs. Alexander Wheeler Jr., Mrs. Edward Laurence, Mrs. Franklin Wyman, Mrs. Orville H. Emmons, Mrs. Edward L. Francis, Mrs. Daniel Pierce, Mrs. John Cooper and Mrs. Pemberton Drinker.

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,350

FEB 26 1959

PROBLEMS CONFRONTING the Boston Symphony Orchestra are discussed by Henry B. Cabot, president of the Boston Symphony Orchestra, with Mrs. Benjamin C. Tilghman, left, chairman of the Dedham-Dover-Westwood committee for The Friends of the Boston Symphony Orchestra, and Mrs. John Thorndike of Dover.

Symphony President In Plea For Orchestra Aid

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Globe 3/8/59

[24]

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[25]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmona 2-4200

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

JUL 18 1958

Boston Flower Show To Move From Old Site

Demolition Of Mechanics Bldg. Is Reason

Oliver Wolcott, President of the Massachusetts Horticultural Society, has announced that due to the expected domolition of Mechanics Building, the 1959 Spring Flower Show will be held at both Horticultural Hall and Symphony Hall, Boston, March 10 through 15. "A Symphony of Spring" is the theme for this exhibition. This will mean an entirely new type of show—one that will include many new features.

Satisfaction at this happy association with the home of our neighbor, the Boston Symphony Orchestra, is, of course, accompanied by regret at the rupture, through the passing of a Boston period piece, of a tradition of nearly a generation.

Harold D. Stevenson, Rockland, well known landscape architect, is the chairman of the Committee on Exhibitions and the other members of the Committee are: Mrs William A. Parker, North Easton, Edward Dane, Brookline; Dr John R. Havis, Waltham and Seth L. Kelsey, East Boxford. Arno H. Nehrling is the director of all the exhibitions of the society.

Throw

'SYMPHONY OF SPRING'—Spring came to Symphony Hall yesterday as the 1959 Flower Show opened there and in Horticultural Hall across Massachusetts avenue. Crowds were as large as usual despite the new dual location made necessary by razing of Mechanics Building, former show site.

Spring Glory Awakened at Flower Show

By FRED BRADY

Snow was underfoot yesterday, but the Flower Show flamed spring on both sides of the street.

The street is Massachusetts avenue and the show is the 88th annual New England Spring Flower Show, which this year for the first time has divided its lovely gardens between Symphony Hall and neighboring Horticultural Hall.

Mounted Police

In the afternoon, there is even a special outdoor display, not exactly floral but almost as gracious—the high-stepping Boston mounted police who guard flower

(Continued on Page Four)

Out of respect to the memory of
RICHARD C. RODENHISER
the offices of
RICHARD F. RODENHISER
will be closed
Thursday, March 12, 1959

R, BOSTON, MONDAY, MARCH 9, 1959

Everett M. Smith

Flower Show Takes Over Symphony Hall in Boston

At precisely 5:20 yesterday afternoon, Canadian concert pianist Glenn Gould took a final bow after several encores and an enthusiastic capacity audience began filing out of Symphony Hall. Immediately after they had left, Edward Charron, building superintendent, put a crew of 35 workers busy on removing the 1,486 seats—plus hundreds of sections of the long, sloping ramp which stretches from floor level near the stage to a height of 5½ feet at the rear. They had reached the halfway mark at 7 p.m., when the picture above was taken. Sections of rows of seats, called sticks, and made up of about 25 chairs, had been unbolted from the ramps. Then, with the latter in sections, they had been stacked on rollers and were lowered by a central elevator to the basement. As they were lowered, the makings of a huge New England Spring Flower Show were hoisted by the same elevator. This morning, the stage and entire floor of Symphony Hall is a mass of trees, flowering shrubs, flowers, forming a large plaza garden, staged by Frank Sellner of the Weston Nurseries, Hopkinton, Mass. The stage also is set with great masses of acacia from the estate of Mr. and Mrs. Robert G. Stone of Marion, Mass. The show, to be opened by Mrs. Foster Furcolo at 1 p.m. tomorrow, will be housed not only in Symphony Hall, but in Horticultural Hall, just across Massachusetts Avenue. Tickets are perforated, one-half good for admission to each hall. From Wednesday through Saturday, March 11 to 14, the hours will be 10 a.m. to 11 p.m., and on the closing day, Sunday, March 15, 1 to 11 p.m. The move of the Spring Flower Show to Horticultural and Symphony Halls this year was made necessary by the demolition of Mechanics Building.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Foster's Democrat (e)
DOVER, N. H.
Independent
Circ. 8,200

JUL 10 1958

1959 Flower Show In Two Buildings

Oliver Wolcott, president of the Mass. Horticultural society, has announced that due to the expected demolition of Mechanics building, the 1959 Spring Flower Show will be held at both Horticultural hall and Symphony hall, Boston, March 10 through 15, 1959. "A Symphony of Spring" is the theme for this exhibition. This will mean an entirely new type of show — one that will include many new features.

"Satisfaction at this happy association with the home of our neighbor, the Boston Symphony Orchestra, is of course, accompanied by regret at the rupture, through the passing of a Boston period piece, of a tradition of nearly a generation" Mr. Wolcott said.

Harold D. Stevenson, Rockland, well known landscape architect, is the chairman of the committee on exhibitions. Other members of the committee are Mrs. William A. Parker, North Easton; Edward Dane, Brookline; Dr. John R. Havis, Waltham, and Seth L. Kelsey of East Boxford. Arno H. Nehrling is the director of all the exhibitions of the society.

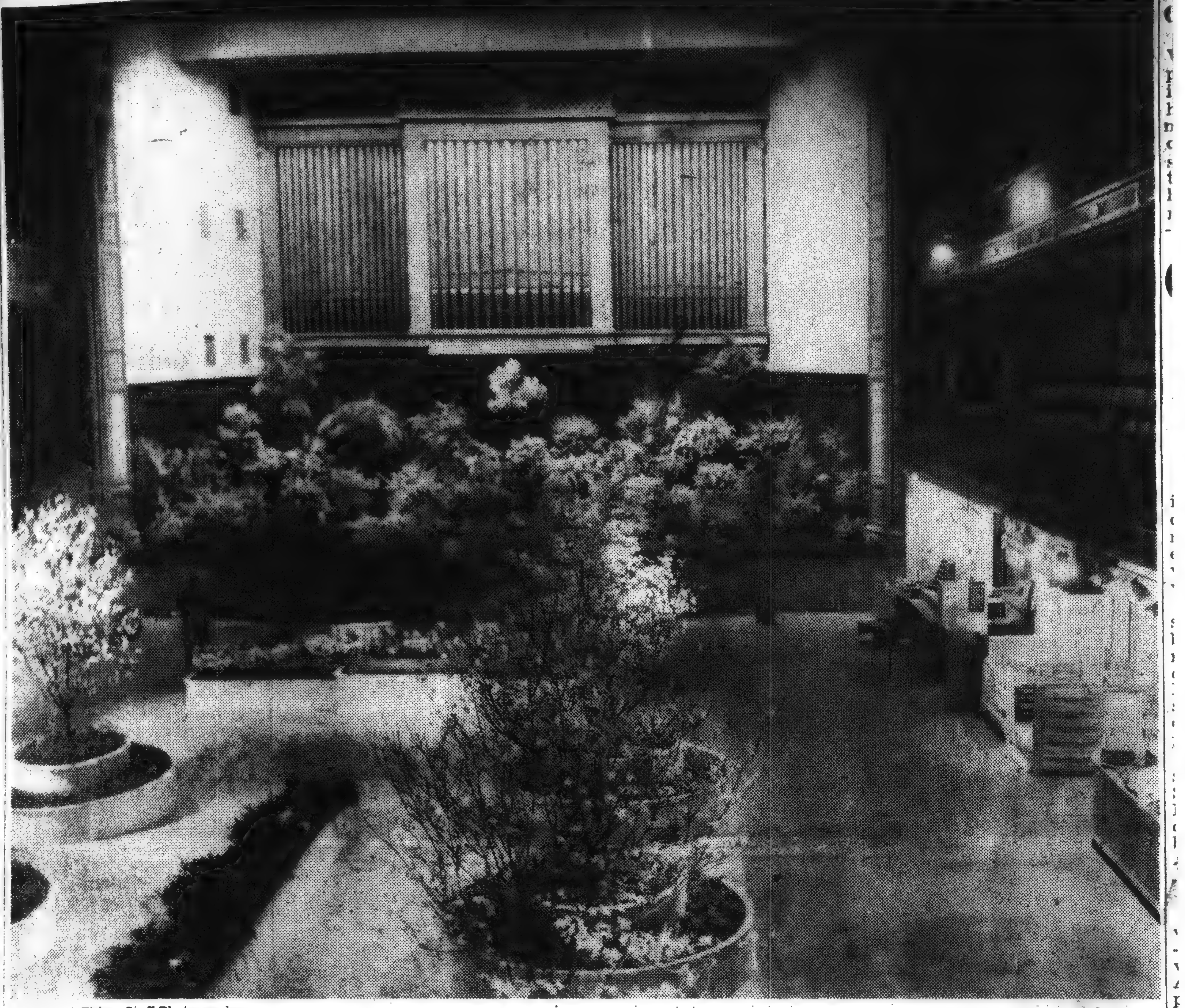
site direction. Scientifi[illegible]y called the Doppler effect.

This variation may crowd the signal clear out of the band to which it is allotted, Parkinson declared. Unless the receiving plane retunes its set to compensate for

[26]

policies for us.

Monitor 3/10



Lyman W. Fisher, Staff Photographer

'Symphony of Spring' the Theme at Opening of Flower Show in Symphony Hall, Boston

Story and picture: Page 2

THE BOSTON HERALD, FRIDAY, JAN.

an Dancers at Symphony Enthralled by Brahms, Delius

First Page)

lready started the rehearsal of Walton's "Partita for Orchestra" when the dancing girls got out of their bus and came into the hall shortly after 2 p.m.

Rehearsal Curtain

The handsome hall was, of course, empty and the black and brown rehearsal curtain was hung and swinging over rows I. J. K. The Beryozka dancers tiptoed along the central cross-aisle of the floor and on up to the first balcony, left, to take their seats.

What is there about dancing girls? They make an art even out of tiptoeing.

Once settled in the balcony the front row of girls promptly leaned their arms on the velvet rail and looked exactly like Boston coeds on one of the Thursday evening open rehearsals.

Seemed Fascinated

Besides the Walton they heard the Delius "Intermezzo from a Village Romeo and Juliet," and the Brahms Second Symphony and they seemed fascinated by the whole performance.

At a rehearsal Sir John is a slim and vibrant man who often interrupts the players and when he does generally gets off a quip that sets them all laughing. Once, when he stepped down among the first violins to look at a passage in their score, one dancing girl stood up and leaned way over the rail to see better.

And one, who spoke French, Symphony staff and demanded to know what that big curtain was. He explained that the rehearsal curtain eliminates echo in the empty hall.

At Intermission

At the rehearsal intermission the whole affair turned into a real hands-across-the-Iron-Curtain party. The dancing girls and men of the orchestra met in the Ancient Instruments room and the Beryozka company were all delighted to see two Russian posters which had advertised the Boston Symphony concerts in Moscow and Leningrad.

With the dancers was Alexander Kholodilin, head of the music department of the Soviet Ministry of Culture.

Through interpreter Natasha Bienstock, Kholodiln told The Herald that he thinks the cultural exchange program is "the best possible way to mutual understanding.

"We hope that the Boston Symphony will come again," he said. You were with us such a short time." Then he added that in 1959 the Soviet plans to send their famed Bolshoi ballet to the United States and that brought a broad smile as he said:

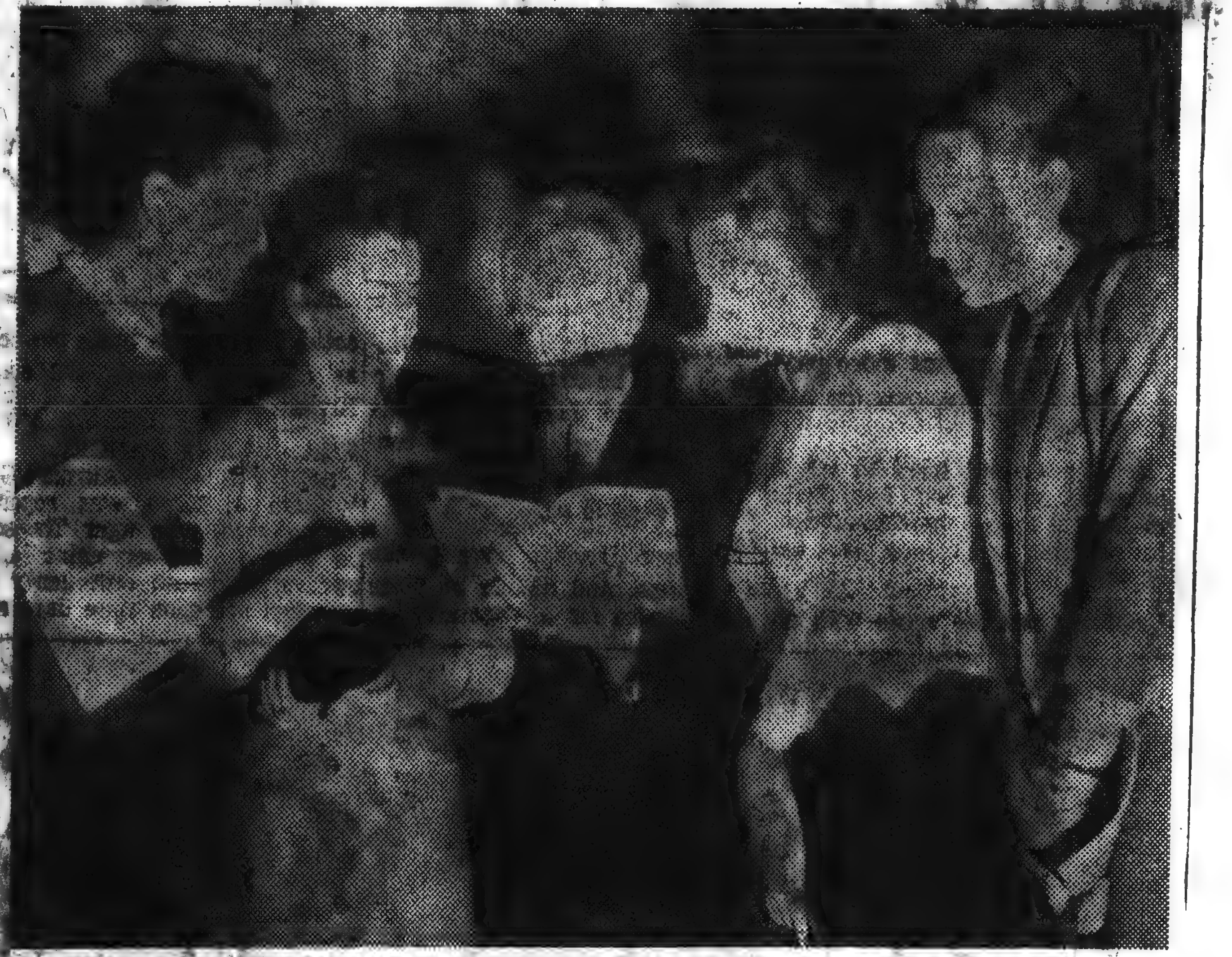
"For us it is a sacrifice to let the Bolshoi out of the country for eight weeks. But there is an old Russian saying — 'for a kind friend one give's the earring from one's ear.'"

Surrounded by bouquets of dancing girls were three Russian-speaking symphony players, concert master Richard Burgin and violinists Vladimir Resnikoff and Victor Manusevitch.

Resnikoff beamed as he told The Herald:

"They said they never heard an orchestra like this."

At rehearsal's end, Sir John stopped a moment, turned to the balcony and waved a most gracious wave to the dancing girls. So ended a rare afternoon at Symphony, American artists on stage and Russian artists in the balcony.



RUSSIAN CONVERSATION PIECE—Concert master Richard Burgin, who speaks Russian, was surrounded by these Beryozka dancers, left to right, Marina [illegible], Irina Yershova, Ludmila Krauzova and Alexandra Alalina.

LUDMILA KARACIEVA (left) and MARINA GRIGORIEVA

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

JAN 30 1959

Rehearsal Guests—Members of the Russian Beryozka dancers troupe, who failed to see the Boston Symphony Orchestra's Moscow sell-out concert in 1956 because they coudn't get tickets, attend the orchestra's rehearsal here as special guests. Girls are appearing at the Shubert Theater as part of cultural exchange tour that is taking them to key American cities.

Record-American Photo
by Ollie Noonan

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

JAN 30 1959

RUSSIAN DANCERS LISTENING — It was the Brahms' Second which held these Soviet dancers yesterday, Ludmila Krauzova, left, and Ludmila Tarasova. They were among the Beryozka dance company which had a special invitation to the Boston Symphony rehearsal.

Russian Dancers at Symphony

Brahms, Delius Enthrall Visitors

By FRED BRADY

In Moscow in 1956 the young ladies of the Beryozka dancers were in line too late to get tickets to the sold-out concert of the Boston Symphony Orchestra.

Yesterday these same dancing girls didn't need tickets at all because they had a special invitation to a rehearsal.

Cultural Exchange

The State Department had a hand in the invitation since the dancers, who are at the Shubert Theater through tomorrow night, are in the United States as part of the cultural exchange tour between this country and the Soviet Union.

But the chief hosts were the gentlemen of the orchestra. They said they wanted to do it in return for the courtesies shown them on their celebrated Russian tour.

This week's guest conductor, Sir John Barbirolli, agreed that it was a capital idea. And so the dancing girls heard the music that Bostonians will hear this afternoon at the regular concert.

(Continued on Page Eleven)

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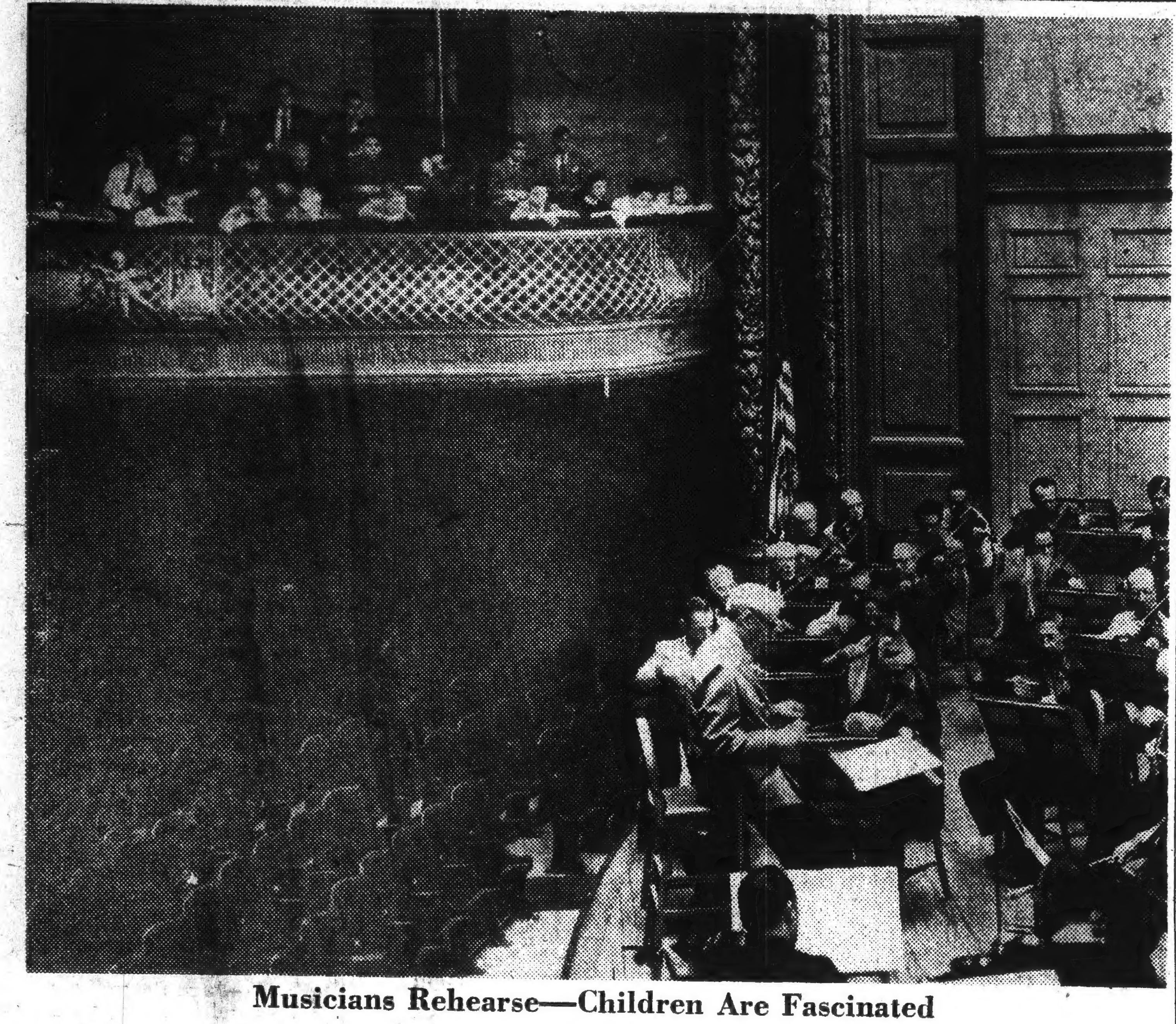
3/20/59

THE CHRISTIAN SCIENCE MONITOR,



Musicians Rehearse—Children Are Fascinated

Symphony Tests Students

By Carolyn F. Hummel
Staff Writer of The Christian Science Monitor

Boston

Thirty seventh-graders from Brookline, Mass., were on trial here recently. They were up before the Boston Symphony Orchestra—in the first balcony—the first organized class of school children to watch a BSO rehearsal.

If they misbehaved, children would not be permitted to attend rehearsals en masse again. If they were attentive and orderly, they would set a precedent for future field trips to Symphony Hall for other classes.

The children leaned over the balcony railing as director Charles Munch raised his baton. And not once during the rehearsal did he acknowledge the youngsters' presence. The trial was passed successfully.

Students Were Impressed

Organized by members of the music department of the Brookline school system, the rehearsal impressed the students.

"Say, that was pretty good, huh?" one little boy remarked afterward.

"I thought it would be boring—but it wasn't!" another exclaimed.

The music department authorities, headed by John Corley, music director, wanted to acquaint at least the elementary school students with the orchestra and Symphony Hall. Anticipating the $650 appropriation granted for these trips in the school committee's budget, the children studied the orchestra this year. They listened to recordings and learned all about the players—the seating arrangement, and their instruments.

Next the department had to overcome the symphony manager's objection that children might disturb the rehearsal. They finally agreed to let 35 youngsters come in on a trial basis. A number larger than 35 would constitute a performance and require an admission fee.

Backstage Thrill

And since the entire seventh-grade class of Brookline's Heath School totals 32 it was selected to be the privileged guinea pig.

"Now we want to bring in all of the seventh-grade classes from the eight elementary schools in Brookline," Mr. Corley said.

Supplementing the rehearsal, a guided tour of the building introduced the students to the hall. Only five of the 30 (two couldn't come) had ever been to a concert here.

"Symphony Hall is a special kind of building," the hall's Laning Humphrey told the children. "It was the first auditorium in the world to be built in known conformity with acoustical laws."

Mr. Humphrey introduced the children to the statue of Henry Lee Higginson, founder and sustainer of the BSO, which is in the main lobby, and led the tour up to the top floor to the lunchroom.

Mr. Higginson wanted the indigent as well as the financially well-off people to have an opportunity to attend the symphony, Mr. Humphrey continued. So the BSO founder established the Friday afternoon "rush line"—when second-balcony seats were sold for 25 cents on the day of the symphony. Since then the price has gone up to 60 cents.

Children Met Musicians

The tour continued with a trip to the exhibition room where cases of old musical instruments are stored. Here the children met musicians Georges Moleux, George Humphrey, and Harry Ellis Dickson.

Some of the students already had met Mr. Dickson through the Brookline Youth Concerts. Three times a year for the past 10 years he has taken 20 players from the BSO to this suburb and performed primarily for the young people.

But organized children's concerts have not been presented in Symphony Hall for some 12 years—not since Wheeler Becket was conductor, Mr. Dickson pointed out.

They will begin again next season, he added—under his own direction. The first is tentatively scheduled for Nov. 7.

MONITOR 5/18/59

Child-Sized Door to Music

By Nora E. Taylor

Harry Ellis Dickson, Boston Symphony musician and associate conductor of the Pops, is preparing to push ajar a child-sized door into the world of good music at Symphony Hall. When November comes he will conduct the first of a new series of Saturday morning programs for young people. An organization called Youth Concerts at Symphony Hall, Inc., with Mr. Dickson as music director, has been formed to make preliminary arrangements. The group comprises representatives of public, parochial, and private schools in the Greater Boston area, together with private individuals who are interested.

Plans for three pairs of concerts during the 1959-60 season have the approval and cooperation of school superintendents, who will be responsible for choosing children to attend. Tickets will be allocated among schools in ratio to enrollment. They will be sold at moderate cost, and it is hoped to have a number available for free distribution to needy but deserving children with musical interests—a sort of "concert scholarship" arrangement.

* * *

Although Boston is rich in musical events for the adult world, the founders point out that the city's children have been musically a "forgotten generation." Indeed, they declare, Boston is the only important metropolis in the country which has no concerts-for-children program.

Mr. Dickson envisages programs as lasting for about one hour. By holding the concerts in Symphony Hall out of regular school hours, he hopes to establish an awareness that a concert is an event. There will be some preliminary tie-in study in school, but it will not be designed as a "music appreciation course." It will be more in the nature of a briefing. Music should, Mr. Dickson reiterates emphatically, be a source of pleasure to children, and he wants everything connected with the current project to be handled in lively fashion. Chores are out.

He will talk to the children, but not in any sense as a "teacher" or "lecturer." He will, he says, "discuss" with them what music is about. Then there will be an illustration of, say, a march, a waltz, or a gavotte. He will feature contemporary composers and invite them to visit the concerts and meet the children. Soloists, similarly, will attend. Isaac Stern has agreed to come to the first concert on Nov. 7. The orchestra for the children's concerts will be made up of about 60 Boston Symphony Orchestra members, and Mr. Dickson plans to include some discussion and playing of the current week's symphony offerings. In this way he feels that children will take their interest and entertainment into the home, thus uniting their interests with those of their parents who may be planning to attend the symphony. In addition, he plans to bring some instrumental students to play with symphony members, and perhaps to conduct a contest with the winner soloing at a youth concert.

* * *

In a sense the new project is an extension of the remarkably popular Brookline children's concerts Mr. Dickson has been conducting for nine years. After his encouraging experience in the suburb, he believes there is a fertile field waiting to be cultivated among the children of Boston. It is, he says, always interesting to discover that children, because their prejudices have not yet formed, will accept contemporary composers with the same readiness they give to the older master. He feels it is important to give youngsters a basic grasp of what music is all about. They they are likely to move through teenage addictions such as rock 'n' roll without losing their delight in "longhair" music.

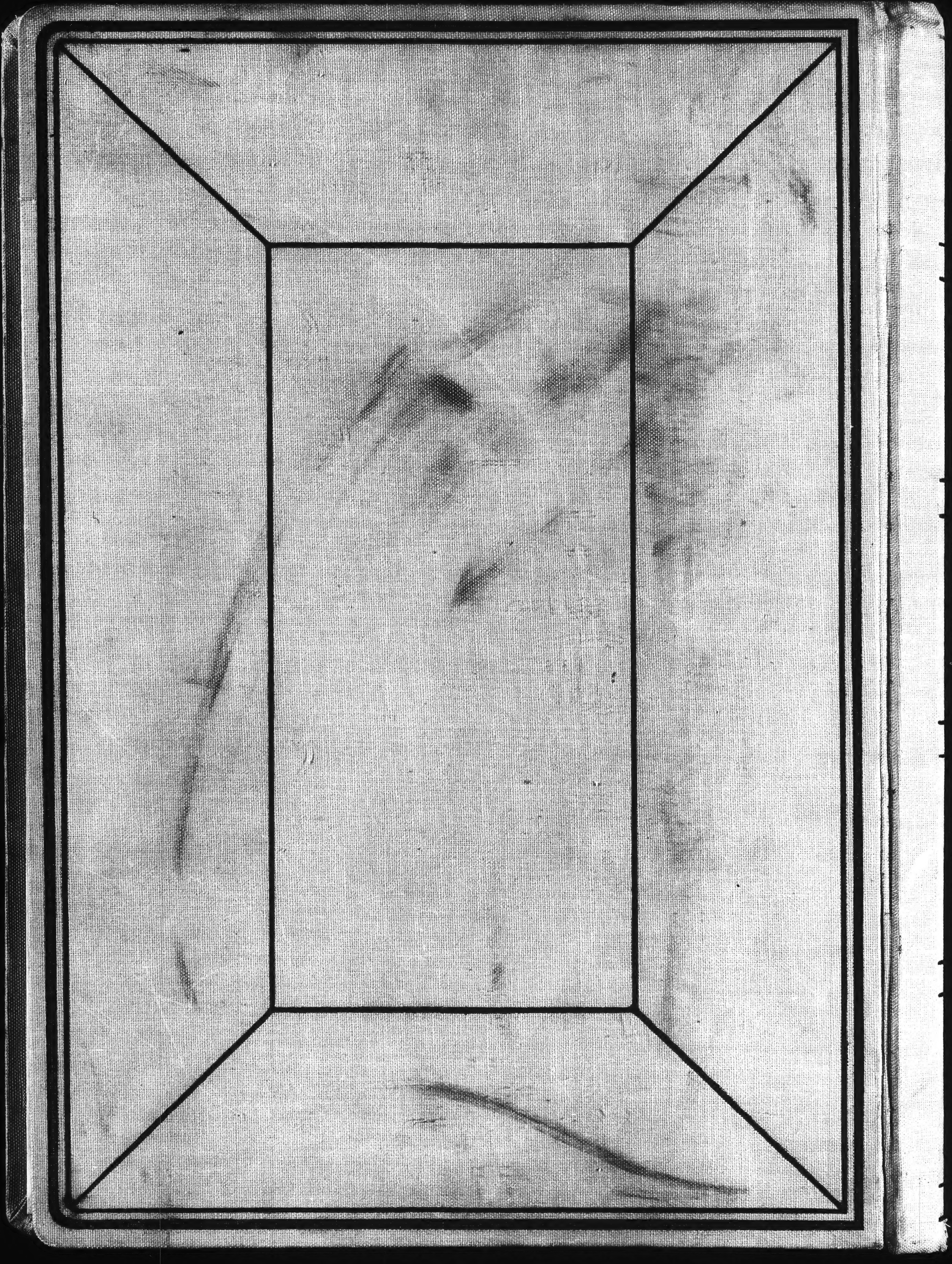
Mr. Dickson, however, will by no means limit the concerts to the classics. He intends to include discussions of jazz and contemporary themes, as well as "music for fun"—a description intended to include ballet, folk dancing, narrative music, quizzes, cartoons, puppets, and so on.

This elaborate preparation costs money, and lots of it. There have been generous donations in one form or another to this non-profit venture, but further funds would be gratefully welcomed. They would ensure the project's continuation and its extension, particularly in the plan for free tickets.

The organization has its office at Symphony Hall.

Vienna Choir for Boston

The Vienna Choir Boys will return to Boston next season for one performance in Symphony Hall, Jan. 13. The 22 boys range from eight to 14 years old.



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